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Love and Marriage Issue



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# Michael Kimmel *author of* **Guyland: The Perilous World Where Boys Become Men**

Why are so many men adrift through their 20s? Author Michael Kimmel will talk about a new male developmental stage and offer a road map to a more conscious adulthood.

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**CORRECTION:**

A letter in last week's *Freehude* section, titled "Based Against Bonnard," improperly identified Josh Schlossberg as a "quad amputee whose bionic cousin from the out-of-state group Massachusetts Burnish." Mr. Schlossberg does not work for or give funding from Massachusetts Burnish. Which, which is an all-volunteer operation, he runs the Worcester field office for Washington, D.C.-based Energy Justice Network. He's lived in the state for 11 years.

world anyone want to work? Personally, I think the whole Vermont system needs to change. I think fewer children would be in Department of Children and Families custody if parents were held to a higher standard than what the DCF demands.

I'm wondering, also, how many people are being paid to take some college class, say, through CTEC, and the minute they get the check, they quit school? We need a person do that for three years get the \$3000 check and then quit. That's \$9000 in three years for not having to do much of anything.

Sarah Davis  
RUTLAND

**EMERGENCY, INDEED**

[Re "Checklist Time! Leaders Question Programs That Put Vermont's Homeless in Motels," January 30] I've worked for Spectrum, COTS and Women's Emergency Services, and I can tell you that the entire system of emergency housing is shattered. I was a contracted town service officer on behalf of the Department for Children and Families, and because my supervisor demanded it, I was housing women who were dealing and smoking crack and not victims of domestic violence. It was well known within the organization that it was happening, but had nothing else to change it, despite my myriad colleagues' objections.

Bradley Wiley  
EASTHAMPTON MASS.

**SEVEN ISN'T ENOUGH**

Why might have included Steve Delaney in your listing of nationally known journalists residing in Vermont? ("Seven Days Wants to Publish Your Roots and Roots," Your Feedback column, January 25). Delaney is a veteran journalist and correspondent for NBC News. He covered presidential candidates from 1984 through 1994, served as political correspondent in the Middle East for four years and covered the State Department during the Iran hostage crisis. After NBC

Delaney served as host and correspondent for the Christian Science Monitor's cable newscast, Monitor Radio. He is now a voice on Vermont Public Radio and is completing his third novel. When rendering news as the sage voice of Christian Science Monitor radio, he provided balanced and provocative insights, with a timbre that resonated like Walker Crandall's.

Jean Hayes  
COLCHESTER

**REMEMBERING A REVEREND**

[Re "Saying Over History," January 23] While I was delighted Rev. J. Kelley chose to address a neglected portion of Vermont history in assessing the role of both the Burlington Free Press and the *Burlington Daily News* in forming public opinion during the period, I was disappointed how the important roles of the local clergy were marginalized in the case of Dr. Alex Northrup. Kelley states, "several UVM faculty members and Burlington religious leaders defended Northrup's rights." Kelley duly cited Rabbi Max Wolf, but omitted that all religious leaders came to Northrup's defense.

Incongruously, a member of the Catholic diocese, UVM alumnae Robert F. Joyce (who would later serve as bishop), was serving as a trustee of the university at the time of the case and was instrumental in his support of Northrup's rights. In the final vote on whether to re-instate Northrup, Rev. Joyce was the only trustee to vote in Northrup's favor.

The civic roles of Rev. Joyce are also diminished, but, as a Vermonter, he supported local higher education at both UVM and Champlain College and promoted interfaithful relations through his relationships with Rev. Wolf. This lesson should be taken into account to provide a more inclusive view of affiliates of the time and accurately document the details of the historic events.

Joseph Perrone  
WINDHAM

FEEDBACK, 14 P.20

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For 2 persons you will need:

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1/2 cup of Sauvignon Blanc

1/2 slice of garlic, peeled

2 tsp corn starch

7 oz loaf of bread, cut in 1/2-inch cubes

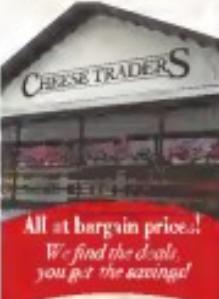
\* Rub wells of the Fondue pot with the garlic; optionally leave garlic in the pot

- Gently heat white wine. Then - one measure (1/2 cup) at a time - add fondue mix one handful at a time. Stir consistently in a figure 8 motion until cheese is melted (before adding the next handful)

- Gently stir the cheese in a bit of white wine, add to the fondue. Keep stirring in a figure 8 motion until the Fondue melts

- Remove from stove and place on the lowest burner of very low heat

- Spear cubed bread dip in cheese and enjoy the rest of the wine!



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# the MAGNIFICENT 7

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SATURDAY 9 & SUNDAY 10

## ① FLAVOR PROFILE

Holiday Vermont Vermontians team up with local food producers to offer a taste of perfectly paired Valentine's Day gifts at the second annual **Wine & Chocolate Weekend**. Spice things up in Grafton with Artisanal chilidriven mousse and Lili's Mexican chocolate cupcakes or take the sweet route in Shoreham where Champlain Richards own apple turnover complements its ciders. Lincoln Peak Vineyard keeps it classic with combinations such as a Merlot mousse and custom truffles from Middlebury Chocolates.

**SEE CALENDAR LISTING ON PAGE 48**



ONWARD

## ② FORWARD THINKING

Father War and PJ McNamara know how to put ideas into action. As retail coworkers, the two tossed around ideas for a venue that would celebrate Burlington's art, food and music scene. Their brainstorms became a reality last year when they found a space on Pine Street behind Spender & Earl's New ArtsPlace consists of a main gallery and six artist studios, and it emphasizes community involvement and arts education.

**SEE PROFILE ON PAGE 70**

③

FRIDAY 8

## Time Warp

Nostalgia for high-octane speedweird synthesizers? Head to the **Rock the '80s Dance Party**, where partygoers are invited to the best 1980s' instrument catalog look alike competition outfit. Hot Tuna Mayor play their 20th shows in their 21st and ever energetic band. The beloved House Chamber of Burlington, which provides lodging for the disabled, serves as a symbol of children seeking medical treatment in the area, as well as dedicated to young stars of rock bands.

**SEE CALENDAR LISTING ON PAGE 48**

④

WEDNESDAY 13

## Rising Star

Donald Trump's protégé, **Shai Wosner**, is a devout student of piano craft. After completing studies in composition theory and interpretation he attended the Juilliard School in New York City and has since performed with orchestra around the world. The virtuosic returns to Middlebury College with a solo performance that explores the boundaries between the acoustic power of Bach's *Solo Violin* and King Ludwig's *Midsummer Night's Dream*.

**SEE CALENDAR LISTING ON PAGE 20**

⑤

TUESDAY 12

## Collaborative Effort

When the cast of **Macbeth**'s recent art installation from the stage, there's no telling what will happen — until audience members suggest what to do next. These theater enthusiasts have joined up-and-coming restaurateurs to create an open-table zone, which serves as the Foundation for an off-the-cutting-edge. The concept this year features inclusion, unforgettable characters, potholes and lots of laughs!

**SEE CALENDAR LISTING ON PAGE 20**

⑥

THURSDAY 7 & WEDNESDAY 13

## Behind the Scenes

While Martin Luther King Jr. and Malcolm X are forever linked in the civil rights movement, the two men were often at odds. Now, in a new documentary, **One Man's War**, director Taylor Rains documents why. This Sunday at the Flynn, Rains highlights the National Urban League's efforts for urban singer approaches to social problems in the 1960s and '70s, saw him spending as much time in neighborhoods and school presidents as he did on the streets.

**SEE CALENDAR LISTING ON PAGE 48**

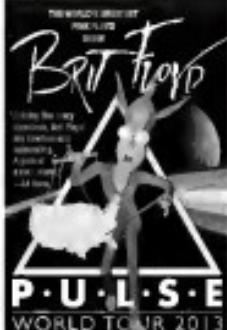
⑦

TUESDAY 12

## Cult Classics

For almost 30 years, Rodriguez, the Argentinian rhythms and James McMurtry have remained true to their artistic vision while navigating the music industry — along with helming a collective that's bent on saving the legend of *Yo La Tengo*. The indie rockers' cult status is well deserved. Their debut album, *Living in the Material World*, remains one of the most beloved records of all time, commanding a spiritual media cult地位 with 100,000 copies — doing a helluva lot for High Noon.

**SEE INTERVIEW ON PAGE 20**



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## Tax and Spin

**A**fter bashing the timid rollout of his budget plan last month, Gov. Peter Shumlin is trying to get a second chance.

And this time, he's going for the moniker.

Rolling at the front of a preschool classroom at Burlington's Trinity Children's Center on Monday, the governor sought to spotlight his friendly-faced proposal to invest \$1 million in children's initiatives.

Surrounded by three working mothers, an indoor playground and plenty of construction paper, Shumlin deployed his soothing, nice-guy voice to make his case for what he kept calling a "pro-poor" plan.

Rather than using the proverbial gloves off, Shumlin and his entourage had to take their not-so-proverbial shoes off to comply with classroom dress code.

"I just gotta my from my heart and I suspect Vermonters agree with me: This is about our children. It's also about our moms and our parents," Shumlin said of his plan to cut childcare costs for up to 6,000 families already receiving state support and extend access to another 900.

"I know it's been suggested by some that our proposal isn't compassionate," he continued. "I would argue there's no greater compassion than we can have as Vermonters than taking care of all of our children and giving them a stronger future."

Shumlin's softer pose attracted fellow last month's rocky rollout of what he called a "package to prosperity." Critics on the left characterized it as a plan to protect the poor.

It all began with the governor's second inaugural address, during which Shumlin pitched paying for the expanded childcare subsidies by cutting \$17 million from the state's \$18 million match in the federal Earned Income Tax Credit. Last year, that program provided some 44,000 working Vermonters with a tax break or lump-sum check.

Progressives pounced. Republican peers panned the plan. And most troubling for a governor facing a Democratic-dominated legislature, House Speaker DAP SMITH (D-Meriden) had dubbed "stealth" revenue without a fiscal audit the "worst idea."

Nonetheless, Shumlin embarked down the path two weeks later in his budget address to the legislature. Further, in defiance of liberals, he used Reagan-esque, welfare-slashing language to propose capping health benefits to the most vulnerable Vermonters at three consecutive — and far-limited — years.

That, he said, would save the state \$6

million and, better yet, force those bums to get a damn job.

Legislators weren't exactly convinced.

"I'm not sure where these jobs are that folks are going to get," said Rep. ANN POWELL (D-South Burlington), who chairs the House Human Services Committee.

"Quite frankly, I think more people have viewed the proposal with a sense of skepticism," Powell said this week of Shumlin's overall budget plan. "I do think the way the childcare subsidy is proposed to be paid for has colored people's view of a whole range of proposals."

In recent weeks, Smith and Sen. BILL ASKE (D-Burlington), who chairs the Senate Finance Committee, have been fleshing out decoupling elements of Shumlin's proposal and considering them separately.

**THE COST OF  
(EXPANDED CHILDCARE)  
SHOULD BE  
SPREAD TO THE REST  
OF THE STATE.**

JACK HOFFMAN

"There is a tremendous hesitance to touch the Earned Income Tax Credit, which is the single most effective anti-poverty measure in U.S. history," Aske said.

"I link the childcare subsidy with a two-thirds deletion of the EITC. I think, are two related policy questions."

Not so. Shumlin's view: Perhaps in reaction to the threat of legislative meddling, Shumlin said last week, "I feel very strongly that my education 'package for prosperity' is just that: It's a package. And we need to pass every part of the package."

He added, "If you pull out one leg from under it, the whole thing falls apart."

Shumlin's retort?

"I don't think that kind of language is helpful," the speaker said. "I think the legislative process is always about give and take, not about take and take."

Why is Shumlin so adamantly opposed to finding another funding mechanism for his otherwise popular childcare subsidy expansion?

"Talking about alternatives sounds great until you try and go find them," he

said Monday. "There isn't new money out there to be spent."

There's coming from a guy who just two weeks ago managed to find \$17 million in new revenue by taxing something most people had never heard of: those "break open" tickets sold at the local Elk Club and American Legion post.

Ahead of him had any other tricks up his sleeve, Shumlin said. "I would expect fine steaks where we were, we would have passed them."

JOHN HODGSON of the Public Assets Institute, a Montpelier think tank, and he plans to offer two alternatives.

"I think there are other tax expenditures we could look at reducing that would be additional pool of money when cutting the Earned Income Tax Credit, which is taking money from the poor to give to the poor," he said.

He believes such "the cost of (expanded childcare)" should be spread to the rest of the state.

Of course, that notion collides with Shumlin's research resources in raising "blend-based taxes," which in Montpelier parlance typically refers to income, sales and rooms and meals taxes.

"As I've said many times, Vermont's highest challenge is not that our taxes are not high enough. It is that they are too high," Shumlin said last week.

Far enough that why is it more acceptable to raise narrowly based taxes on the working poor than it is to raise broad-based taxes on the rest of us?

After all, semantics aside, reducing a tax credit is no different than raising a tax.

If he's so interested in expanding access to childcare — a laudable and universally popular goal — he'll have to provide a more convincing answer than he has thus far.

Selling childcare subsidies to the dog-eat-crowd is easy. The tough part of the job is coming up with a palatable funding source — one with a realistic chance of passing muster with a newly assertive, and seemingly disenchanted, legislature.

It'll be tough, but didn't we elect Shumlin to get tough things done?

### Where in the World is Shumlin Sandiego?

The good news for Shumlin is this: He's headed to sunny Miami this Wednesday for a three-day trip to help court foreign investors for a \$600 million development project planned for the Northeast Kingdom.

And that's just the beginning of the gov's world tour. Next month, he'll head

in Bend for five days. In September he'll travel to China for a week and a half, according to Secretary of Commerce LAWRENCE MILLER.

During each of those trips, Shumlin plans to pressure Vermont economic development projects funded by the federal EBT-S investor visa program, which provides green cards to those who drop half-a-million bucks into qualifying projects.

While in China, Shumlin will take up Vermont's oversight of EBT-S projects to investors and attorneys attending a conference of the American Immigration Lawyers Association, according to MILLER. The Jay Peak co-owner is the mastermind of the Northeast Kingdom project — and the trip, Shumlin's new project manager, incidentally, is Shumlin's former campaign manager and deputy chief of staff, ALICE MALLER.

"South Florida is an enormous market for immigrants," Shumlin said. "It's probably one of the most productive trips we can take."

According to Miller, Shumlin's travel expenses will be covered by a special fund established by the legislature in 2010 that draws revenue directly from EBT-S investors. Each time one of them invests in a Vermont project, they owe the state a \$100 fee — and that money is used to promote the state program. Projects that preceded the 2010 law can be held back for those costs.

"The reason it sounds so fucking complicated is because it is," Miller said.

As for whether the governor should be flying around the world to promote a private-sector project, Miller and Shumlin can't agree.

"I'm not sure how I could ask him to spend 10 or 15 days that you differently would have a bigger impact in terms of the number of jobs," Miller said.

## Legislative Landing

The debate over buying F/A-18 fighter jets is far from over, but it's set to conclude at the legislature this week.

Rep. CHRISTIAN CRASS (D-Winooski) says he and at least two other Burlington-area legislators are introducing legislation in the House calling on the Air Force to remove Vermont from consideration during the first round of buying decisions for the next-generation warplane.

The Winooski rep says he was inspired by a recent letter signed by all local clergy members who stated out the same position.

"It makes sense to me. Let's find out more about it," Crass says. "But please certainly has a very bad reputation among military experts."

It wouldn't be the first F-35 resolution the legislature has considered back in 2010, the body overwhelmingly backed a resolution in favor of the planes — but

Crass says, "absolutely no one in the legislature had any particular idea about the pros or cons of having it at the time."

Though opposition to the plane has grown since then, Crass concedes his resolution is a long shot. He says several one-time supporters have pulled their names off it.

"Some thought the wording might be strong," he says. "Others might have been apathetic to it or whatever. I don't know who spoke to them or why."

## POLITICS

Now that former Massachusetts attorney SCOTT HOWARD is out of the running for the seat opened up by JOHN KIRKIN's appointment as U.S. attorney of state, the state Republicans have been looking high and low to find a candidate.

When a reporter asked former governor JANE DIXON if she'd be inclined to run, she gave a surprising answer: No, because that's moving to Vermont.

She's enough, though, when Peter Giarelli caught up with her, the ex-gov and then easily enrolled one of her three children at Race Memorial High School for next year and is shopping for real estate somewhere between Middlebury and Burlington.

Giarelli is president CEO of Middlebury Interactive Languages in August 2011, and the company recently decided to transfer all its full-time employees to its namesake town, she explained.

"I'm definitely here to leave the Berkshires and it will always feel like home, but we're really excited about the move to Vermont," she said. "It's got a great quality of life and a lot of things are similar to western Massachusetts in a lot of ways."

For Giarelli, simply couldn't resist riding whether Scott might one day get back in the fray and run for office in Vermont.

"I have not even registered to vote in Vermont yet, as right now I'm very focused on building this company," she graciously responded. "That's a significant commitment for the foreseeable future."

Don't mind if we're riding shotgun next.

"You know what; I never rule anything out," she said. ☐

(Disclaimer: Tim Ashe is domestic partner of Jason Days' publisher and cofounder Paula Bechtel.)



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# Dueling Cultures: Post-Newtown, Vermont Gun-Control Supporters Are Gaining Ground

BY KEVIN J. KELLEY

**O**ld and new Vermont conflict in relative harmony as a result of many shared values and conservatism, for one. There's trouble between them, however, as rural traditions clash with cosmopolitan mandates on the issue of gun control.

The conflict — which is in much cultural as geographic — is evident in the recent decision by a Burlington shooting range to ban members of the Burlington Police Department from conducting target practice there. The Lamoille Valley Fish and Game Club honored Queen City cops in a resolution for the Burlington city council's move to ban assault rifles and high-capacity magazines within city limits.

In a written statement last month, the Burlington PD called it "unfortunate" that a "much-needed community dialog regarding gun control" has resulted in the loss of one of its principal training grounds. Police Chief Michael Achim declined last week to elaborate on why that deliberately worded response, other than to emphasize that his department has taken an position on the proposed assault weapons ban.

Ed Wilson, a 40-year member of the Lamoille Valley group, defended the extremes as an overreach of the outdoor shooting range, which was quiet last Saturday at 8 a.m. "It's not so though they have no other place to shoot," Wilson said, adding: "We felt we had to take a stand."

Wilson said a majority of the 400 families who make up the club's membership probably think Burlington deserves to be slapped for considering action that would infringe on gun owner rights. "It would be so ironic for our members to be shooting here and to watch the Burlington police roll in with weapons they can bring to our town but we can't bring to theirs," he said.

Burlington City Councilor Norm Blaz (D-Ward 4) isn't apologizing for the assault-weapons ban he sponsored, which had the support of Democratic Mayor Miro Weintraub. "I'm embarrassed to say it took the tragedy in Newtown to lead me to do that, but we've just been lucky that nothing like that has



Left: Lt. Phil Berthel of the Capital Police examine the breadth of various firearms.

happened here," Blaz says. "We do need to take the basic step of prohibiting the kind of rifles and high-capacity magazines that have nothing to do with hunting." The council's D-4 vote to advance the proposed ban is steeper than most Burlington agrees with, Blaz said.

The rest of Vermont? Not necessarily.

Gun-right advocates scored a temporary victory last month, when Rep. Phil Berthel (D-Chittenden) withdrew his bill banning assault weapons in the face of organized opposition. Now they're pushing a bill sponsored by Rep. Linda Winters-Simpson (D-Killarney Junction) that would overturn a group that holds monthly meetings at the Rutland American Legion, has declared that it is "committed to a no-compromise position on firearms ownership rights."

Winters-Simpson's bill, 3124, is broader than Berthel's bill but does not ban assault weapons. The legislation would, however, tighten Vermont's already lax gun laws two significant ways by prohibiting possession of high-capacity ammunition clips, requiring

background checks for anyone buying a firearm at a gun show, barring felons from owning guns, instituting a mandatory safety course as a condition for carrying a concealed firearm, requesting the state to report people with acute mental illnesses to the national gun-purchase background check system, and repealing a ban on sale or use of gun accessories.

Winters-Simpson says gun violence in her own community is what motivated her to propose the legislation. She referring to two gun deaths in 2006 that resulted from a workplace rampage at Enos Elementary School and the 2008 suicide of 15-year-old Jason Yee, who was a classmate of one of Winters-Simpson's daughters.

"This is here. This is real," she declared at a Stowe-area news conference last week.

One of the bill's co-sponsors, Rep. Adam Greenlaw (D-Warren), admitted that Vermont ranks as one of the safest states, "but we live in a larger society," he added. Winooski Police Chief Steve McQuinn told assembled reporters that "large

numbers of individuals are coming into Vermont to purchase firearms to protect their冉 in drug wars. And state Rep. Mike Tetreault (D-Chittenden) observed, "Ricardo negotiations from one state to another look like Soviet chess, and Vermont happens to be one of the pieces."

The Lamoille Valley club's Wilson, who is a registered gun dealer, rejects such arguments and the legislation they have spawned. Like many gun-rights advocates, Wilson takes an absolute position on the Second Amendment of the U.S. Constitution, as well as Article 16 of the Vermont Constitution, which declares in part "The people have the right to bear arms for the defense of themselves and the state."

He says those rights are "God-given" and cannot be stripped by the state or any town. Wilson decries gun rights to be "the most important rights because what good are the other rights if you're dead or enslaved?"

Greenlaw is familiar with that line of reasoning, referring to Article 16, the

state rep insists that "nothing in our bill threatens this right." And he adds that "town ear met sacred rights do cover with some limitations," such as the exclusion of libelous speech from First Amendment protections.

During a later interview, Winters-Simpson waived a wall of identically worded messages she'd received from opponents of her bill, saying, "This is about as helpful as Nancy Reagan telling us to 'just say no to drugs.' Knowing that, I know resident Ge Wu — mother of Aaron Xian — says gun-rights groups won't even discuss rules related to the safe storage of weapons. Her son took his own life using a weapon that did not belong to anyone in his family and was not properly secured.

"The pro-guns people aren't even willing to support the education part," Wu says.

But those pro-gun people may now be outnumbered as the state's population — and its politics — change. An articulate defender of the pro-gun position, Wilson regards the Winters-Simpson bill as a serious threat and an illustration of a multifaceted culture clash in Vermont. "I haven't had to worry about it with guns," he adds, "until now."

Groton agrees that the gun control debate reflects a divergence of values as the state's population becomes more metropolitan and diverse. "Vermont is no longer the rural state that everyone thinks it is," Groton observes, pointing out that about one-third of the population lives in Chittenden County.

The old Vermont of hunters and target-shooters may be slowly vanishing. According to the Department of Fish & Wildlife, Vermont issued 14,000 hunting licenses to state residents in 1987 — about 25,000 more than were issued in 2011.

Councilor Hill speculates that supporters of gun-control now constitute "a silent majority" in the state, suggesting that the Vermont wing of the NRA "is something of a paper tiger" but that time caps have panned by the absence of an organized gun-control movement. In other left-leaning states, high-profile liberal politicians have led that charge.

Here in Vermont, Gov. Peter Shumlin is a gun-toting hunter who recently

announced he prefers Biden over "Gucci" Lewis. The state's congressional delegation has historically dodged gun issues for fear of alienating sportsmen that just last week, U.S. Sen. Patrick Leahy (D-VT) convened a legislative hearing on gun-control legislation in the Senate Judiciary Committee he chairs.

While he doesn't support President Obama's call for a ban on assault weapons and high-capacity magazines, Leahy is stretching his neck out further than ever before, sponsoring a bill to prohibit "straw purchasing" — when someone buys a gun for someone who is prohibited from acquiring one himself — and to crack down on gun trafficking.

Back in Montpelier, pro-gun-control lawmakers are demonstrating the savvy they will need to get their bills passed. Uniformed police officials stood shoulder-to-shoulder with eight Elmore lawmakers at last week's press conference. Afterward, Winters-Simpson organized a firearm show-and-tell, during which Capitol Police chief Dan Bourque laid out seven unloaded rifles from his personal collection, including a semi-automatic Colt AR-15.

Winters-Simpson said she wanted to give her gun-lobby colleagues a chance to become acquainted with firearms. "The Elmore lawmaker certainly is," she says. She has no issue with guns and, to prove it, uses the same two firearms — a revolver and a hunting rifle — which she occasionally takes to a Richmond range for shooting practice. Her daughters, ages 16 and 20, have also learned to shoot.

Kate Wilson is not convinced. She tells a story that's similar to Winters-Simpson's. He learned to shoot at age 8 in a range his father built in the cellar of the family's house near Elkins, NY, and passed on shooting skills to his own children, now ages 16 and 20, who in turn are teaching his grandchildren.

But Wilson comes to a different conclusion. To him and many others, guns are a fundamental right that must be defended against any nonsense. "They don't back a long way," Wilson declares. "It's a strong tradition that has to live on." (2)

## Firearm Regulations From One State To Another Look Like Swiss Cheese, And Vermont Happens To Be One Of The Holes.

REP. MIKE YANTACHA

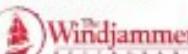
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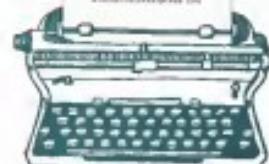
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# The State Police Advisory Commission: Who Are They Serving and What Are They Protecting?

BY BEN PICARD

**H**ow much can the public find out about internal investigations of police wrongdoing? Very little, according to advocates for greater government transparency.

What's worse, they complain, is that the commission being tested on the statewide model for public accountability of law enforcement — the State Police Advisory Commission (SPAC) — actually obscures most of its business behind closed doors and releases almost nothing about its own findings.

## LAW ENFORCEMENT

Last year, state lawmakers asked the Department of Public Safety's Law Enforcement Advisory Board (LEAB) to consider whether the results of investigations of police misconduct should ever be made public. Currently, those findings are confidential unless an officer is charged with a crime.

On January 18, LEAB released a 31-page report recommending, among other things, that all law enforcement agencies in Vermont adopt a body "surveillance" SPAC. The seven-member civilian board, which typically meets every other month and reviews all internal affairs investigations of state troopers, provide nonbinding disciplinary recommendations, as well as other policy advice, to the commissioner of public safety.

"They've certainly given me some very useful information, which in some respects caused me to pause and look differently at the discipline I was going to impose," says Vermont Public Safety Commissioner Keith Flynn.

By late last fall, SPAC had no discernible desire to release any of its findings to the public. In reality, however, that almost never happens. Robert Appel, the outgoing executive director of the Vermont Human Rights Commission, told the Senate Judiciary Committee last week that adopting a SPAC-like model for all police agencies in Vermont would be a big mistake:

"I would caution against going down that road unless there's significant reform to SPAC," Appel told the

committee, which is considering legislation to expand public access to police records. "The Vermont constitution says that public officials are accountable to the people. To me, this is not a viable scheme of accountability."

SPAC was created in 1990 following a state audit that found because known as the "rooster bit office." An employee of a Lyndonville tool company who investigated a state trooper was accused of giving fellow troopers rooster bits he'd stolen from the company.

The internal affairs review — and subsequent cover-up by a St. Johnsbury police sergeant and other troopers — prompted a wider investigation into VSP's internal affairs and ultimately led then-governor Richard Snelling to demand the resignation of state police commissioner Francis Lynch in 1999. Later that year, Corporal Howard should, a trooper implicated in the cover-up case, committed suicide at the department to prevent the negative publicity that raised his career.

SPAC was envisioned as a citizen board that would improve public oversight of police internal affairs through reviews. But its own PR effort has been virtually nonexistent. SPAC's website lists its members but includes no biographical information about them. The commission's minutes are considered public information, but they're not available online and can only be viewed by visiting Flynn's office or Waterbury.

Several people in the criminal justice arena — including one prominent defense lawyer — had never even heard of the group.

A review of SPAC's minutes dating back to 1994 — the earliest year for which the Department of Public Safety has records — confirms Appel's claim that most of the commission's longest

happened in executive sessions, during which no official notes are taken.

An Appel told the Senate Judiciary Committee, SPAC has released the findings of its investigations only once in its 30-year history. That case involved an allegation that Trooper Jared Hatch violated the state police honor code policy when he detained two illegal immigrants during a September 13, 2003, traffic stop on I-89 near Middlebury.

This highly publicized street sketch

protests by Vermont civil libertarians and immigrant rights groups, who accused the trooper of racial profiling. Critics noted that Hatch never cited the driver, a U.S. citizen with a valid driver's license, with speeding, even though he was clocked going 88 miles per hour in a 65 MPH zone.

Instead, the trooper questioned the unbroken passenger, both of whom were migrant farm workers from Mexico and asked for proof of U.S. citizenship. When they couldn't produce any, Hatch applied Roader Patrol, which initiated deportation proceedings.

In its review of the case, the Vermont Human Rights Commission concluded that racial profiling had occurred. The incident prompted Gov. Peter Shumlin to veto new state law prohibiting troopers from asking individuals about their immigration status unless they're suspected of a crime.

But SPAC reached a different conclusion about Hatch's behavior. In its audited letter issued shortly after the traffic stop, SPAC exonerated the trooper, concluding that his actions were "free of improper bias and in compliance with all applicable policies."

It wasn't the first time Hatch had been accused of racial profiling — or that SPAC had been asked to weigh in on his conduct. One year earlier, Appel referred a case to the commissioner of public safety Thomas Tavel. In response to a phone call, Appel's office received from an interracial couple who alleged that Hatch had racially profiled them.

According to the trooper's own affidavit, on July 16, 2010, he stopped a rental car driven by an African-American man, for tailing up on the East 7 northbound ramp to I-89 near Berlin. The driver wasn't issued a ticket, but the trooper questioned the driver's partner, a white woman, about their

travel plans, origins and how much cash they were carrying. The couple's young children were in the back seat of the car at the time.

When the woman informed the trooper that they had \$1200 in hand and were headed for a flea market in Queens, N.Y. — as well as a mall in Holyoke, Mass. — the trooper contacted a K-9 unit to search the vehicle for drugs.

"Based on my training and experience," Elitch wrote in his affidavit, "I know that Queens, N.Y. is a source area for interstate trafficking. Further, I know that Holyoke itself... is a location that is commonly used by drug traffickers as a

## IF I, AS EXECUTIVE DIRECTOR OF THE HUMAN RIGHTS COMMISSION, CAN'T GET AN ANSWER, WHAT'S A GENERAL CITIZEN GOING TO GET OUT OF THIS PROCESS?

ROBERT APPEL

location to obtain narcotics and conduct drug transactions."

A drug-sniffing dog subsequently discovered an eighth of an ounce of marijuana in the car. The driver was charged with drug possession, over违ed and sent to court diversion.

Last week, Appel told lawmakers that the couple, fearing police retaliation, declined to file a formal complaint with the VHP or the Human Rights Commission. Appel declined to identify the couple and redacted their identifying information from the affidavit.

Shortly after recording the call, however, Appel filed his own complaint on the couple's behalf and requested an internal affairs review by the public safety commissioner and SPAC. He said it went nowhere.

"Despite my repeated efforts to find out what, if anything, happened with that investigation, I never heard backswallowed, zero, nothing, no outcome," Appel told lawmakers. "If I, as executive director of the Human Rights Commission in my official capacity, can't get an answer, where's a general citizen going to get out of this process?"

Appel also purchased the entirety of SPAC's membership. According to the Department of Public Safety website, "By statute, SPAC is made up of independent Vermont citizens who have no connection to the Vermont State Police." The problem, Appel explained, is that membership in SPAC is "highly touted" with criminal justice students.

The chair of SPAC is Nancy Sheehan, a partner with the Burlington law firm of McNeil, Ladday and Sheehan. She serves as counsel for the Vermont League of Cities and Towns and routinely represents municipalities that get sued for, among other things, police misconduct. Sheehan didn't return a call seeking comment.

Other SPAC members include UVM Senator, a former parole board member, Paul Tolles, a managing attorney at the executive insurance firm Amvco Corp. and the ex-wife of Corrections Commissioner Andy Pollio. Tom Crowley, a former state senator and retired judge, Shadley Jefferson, an associate dean at Vermont Law School, Lucas Williams, a retired state employee, and Leo Willey, a retired state trooper who left the force in 1995. Only one member of the group returned a phone call from Seven Days.

SPAC member Willey, who spent 25 years as a state trooper — and was Flynn's commanding officer when Flynn was on the force — confirmed that most of SPAC's business, including all of its internal affairs discussions, happens behind closed doors. Asked about the three deaths of Marissa Mason rise, for example, he said he could "neither confirm nor deny" that the commission ever discussed it.

Willey, who was appointed to SPAC by former governor Howard Dean, also confirmed that the commission doesn't compile statistics on the number of cases it reviews or which ones result in disciplinary action or criminal charges.

Allen Gilbert, executive director of the Vermont Civil Liberties Union of Vermont, said he's never seen anything produced by SPAC other than its enumeration of which task agency reporting, he said, doesn't tell much public confidence in the process. As he puts it, "It's kind of hard to have faith that the internal review and a good judgment is being made, because we don't know what the recommendations are."

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customized address frequented by the gang and the pawnshop-protected Blackberry.

In his warrant application to search the BlackBerry, the FBI's代理人 reveals that an employee of the Northstar Motel in St Albans told investigators that Flores-Rocha had stayed at the hotel on nine separate occasions between April 2000 and the time he was hunted in March 2011. Each time, Flores-Rocha checked in with different young females that the casual employee guessed were



between 16 and 20 years old. On every visit, he paid in cash.

Young-Hernandez had been supplying customer names and addresses to Flores-Rocha since at least the fall of 2000, the FBI agent wrote.

But the prostitute found with Flores-Rocha was not underage. The woman said federal agents she was not under the influence of drugs and did not experience violent acts from Flores-Rocha, or any of the prostitutes she serviced. In fact, federal prosecutors argued for a lenient, 20-month jail term for Flores-Rocha in part because the woman was "now particularly vulnerable based on her age or previous circumstances."

"She was in her thirties, claimed to be living with family in New Jersey in a stable living environment, expected to receive half the profits from the venture with the defendant and was a prostitute before coming to the United States," Assistant U.S. Attorney Heather Ross wrote in a June 2012 sentencing memorandum.

Ross would not discuss the prostitution case beyond what's in the public record. Young-Hernandez's lawyer, Burlington attorney Frank Young, declined comment for this story.

Seven Days spoke with several people

who know Young-Hernandez from the migrant farmworker community, but none would talk on the record. One acquaintance said Young-Hernandez went by "Miguelito" among farmworkers but was known to Vermont farmers by the more American-sounding "Alex Young." He was well liked by many farmers for providing translation services, the source said, and well liked by workers for hanging out and bringing them clothes from Walmart.

Another person who knows Young-Hernandez says he's the quietly driven farmworker who translates to a mobile Mexican consulate that comes to Vermont twice a year. He did so no recently as last July — more than a year after he was brought up on federal charges.

But in Ross' points out in a new court filing, Young-Hernandez's motivations were not entirely altruistic. "He worked up the chain of goods and services he sold to the farm workers as much as 30 to 40 percent," Bouso wrote.

The first source said prostitution appears to be commonplace on Vermont dairy farms, which collectively employ between 1000 and 3000 migrant laborers. This person said that when he delivers food and other necessities to them, workers are "frequently asking him to connect them with sexual services."

Still, he was shocked when Young-Hernandez was arrested for his role in the prostitution ring. "I had no idea he was involved in that at all," the source said.

Flores-Rocha and two other co-conspirators all lived up to five years in prison for violating the federal Mann Act, but each received reduced prison terms of 12 to 18 months. One of the pimps remains unconvicted as a federal prison in Philadelphia, Penn., with a scheduled release date of May 30. Another was released November 8 after serving 30 months and subsequently deported. Flores-Rocha, the ringleader, was deported back to Mexico after serving an 18-month prison sentence.

As for Young-Hernandez? He is cooperating with federal authorities in exchange for a more lenient sentence in his sentencing report. That will sit the judge for a downward departure from the five-year sentence the crime carries. "Young-Hernandez should receive a lesser sentence than others sentenced in this scheme," Ross writes. (3)

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## In Praise of Public Access

We received more than a dozen letters in response to Andy Neuringer's January 23 feature, "Keeping Watch," about the future of public access television. Enclosed below, they're proof that people are not only watching but also learning from and engaging in it!

Andy Neuringer brings up a lot of great issues ahead across television's quest for relevance and finding a changing media and communication norms. I'd like to point out that there are three local public-access TV stations based in Chittenden County in addition to VCOM, RETN and OCTV; these are Lake Champlain Access Televisions in Colchester and our small but active station, Mt. Mansfield Community TV, in Ripton.

**Angela Curtis**  
JERCHD

Over the years I have worked with all three of our local channels, and I firmly believe that their dedication, professionalism and technical skills play a large role in strengthening the vibrant, thriving democracy that we have — and take for granted at our peril. Whether it's home local programs on diverse topics of interest as well as presenting controversial subjects that the mainstream media do not air; covering the arts and basis of governmental and educational meetings; or teaching us how to make our own media, the role that public-access television plays in our communities is vitally necessary if we are to be well-informed citizens with exposure to diverse points of view.

We need to look local media organizations in every way possible, and, if current funding machinations change, we need to come up with new ways to support them and the use of the public airwaves for the public good.

**Katrina Peterson-Jising**  
ESSEX JUNCTION

I have coached on the survey and we've gone to RETN staff to help bring to vibrant life the experiences of people in my art classes. I took part as a working teacher training program, where faculty modeled best practices while also helping educators learn effective ways to share video skills with their students. It was one of the very best educational training experiences I have ever experienced in 30 years of teaching.

For years being a place for the odd-story griot, there is an art community website there for all who want to

learn the skills and language of video documentation.

**Dave Malins**  
BURLINGTON

This past fall, the Fleming Museum was able to produce, with the help of RETN, seven hour-long educational programs covering a broad range of cultural programming including poetry, gallery tours, distinguished lectures, even a performance of traditional Japanese music. The programs are available to view not only on RETN's channel and website but on our own YouTube channel that extends our outreach internationally.

RETN facilitates free equipment lending and rental and expert advice, and that aids the production through storylines written. This has proven to be a win-win scenario for both organizations and helped as to realize an important goal for the museum in a manner that was both easy and affordable. We consider RETN an essential partner in our expanding media outreach.

**Jesse Cohen**  
BURLINGTON

Cohen is director of the Fleming Museum.

I am a teacher who is active in getting my students into the community. RETN, the public television station in Burlington, has been an incredible support. I brought two students in to participate in a three-day video training. My students are not only become motivated but were also engaged throughout all of the sessions. Jason said to me, "I think I can really use cameras to show what I learn in school." That experience has transformed the way each thinks about learning. The other student, Brandon, was so excited to take footage of unboxing and show what is possible. Public-access television has to continue to give funded because it truly changes how our community sees itself.

**Karenity Basu**  
BURLINGTON

I have been collaborating with RETN for the past decade in order to bring my students a most unique and life-changing experience in media education. The great folks at RETN assisted

us in starting our own student-run broadcasting studio. They have tutored me, trained my students, and, most recently, worked with us to teach adults the art of producing quality media. Our program has won as national leaders on more than one occasion.

**Jay M. Hoffmann**

BURLINGTON

Hoffmann is Vermonter's 2018 Teacher of the Year.



VIDEO EXECUTIVE PRODUCER RETN, HOFFMANN AND DIRECTOR OF EDUCATION KARENITY BASU

Public-access television has been an integral part of community in Chittenden County, especially for Mont Middle School. RETN actively seeks out teachers to provide opportunities to enhance literacy, science and language arts in their own neighborhoods. Students learn skills necessary for their future in a competitive digital world. Media allow thoughts and ideas to travel from the classroom to the community and beyond.

**Kathy Harvey and Geth Russell**  
MONT MIDDLE SCHOOL

As a small nonprofit without the luxury of a sizeable budget, I cannot emphasize enough the importance of free services and education that public-access stations provide. Over the last five years, the staff of Keeping Learning To Life has learned how to operate video equipment, edit using iMovie and get our material aired. I really have no idea how we would have been able to develop these essential skills without RETN.

**Lindsay Lashrop**

BURLINGTON

Public-access stations are integral to democracy. In Essex Junction, on average of 24 percent of registered voters attend

the annual racing. There are about 175 people voting via a multimillion-dollar budget that will affect more than 9000. Many more people watched the meeting a few days later because they couldn't make it that night. OCTV is working with Essex Junction to cover our upcoming annual meeting live, so residents who can't be there can watch in real time. It's a first for the village, and hopefully the beginning of a successful partnership of technology and democracy that encourages more people to participate in village government. We couldn't do it without OCTV. Public-access television hosting should be handled like a utility: equal access to government is as essential as electricity.

**Elaine Reopher**

ESSEX JUNCTION

Reopher is a trustee of the village of Essex Junction.

Since August, the disaster Burlington Y has been hosting "The Y Connection," a low-call-in program on OCTV Channel 13, and are an effective way to deliver news and information about our programs and services. We believe public-access television matters, and we hear from a lot of Y members and friends who agree.

Recently, Rosemarie C from Burlington wrote to us and thanked us for a program we aired on recovery from legacy. Before airing your program and then meeting with the Y trustee, cause, I was afraid to interrupt any form of exercise for fear of exacerbating my injuries," she said. "What a great service you have provided getting those of us with injuries moving and staying strong during recovery."

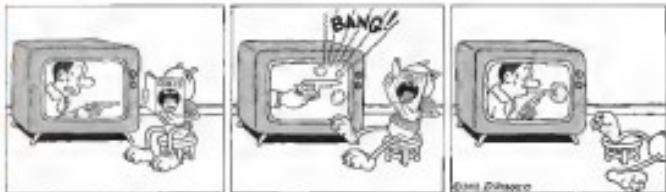
Since the work of the Y takes us beyond our walls, this episode and all the others are "broadcasted" to public-access TV stations in Grand Isle, Richmond, Jericho, Underhill, St. Albans, Colchester and many more through a shared sharing service called the Vermont Media Exchange. Our shows, their services, and viewing the Y connections are provided for free.

More than broadcasting programs for the community made by the community, public-access TV also trains people on equipment and provides affordable workshops on technology advocacy and much more. I just attended an insightful workshop on marketing trends in Vermont featuring a panel of local experts, all for the cost of lunch. I hope public-access television sticks around for a very long time.

**Cal Warklusen**

WILTON

Warklusen is communications director of the Greater Burlington YMCA and producer of "The Y Connection" on OCTV.



**DAN RINYLO** lives in White River Junction where he stands the border for Cartoonland. He does not have a dog, but sometimes he will enclose it if he has friends you can check out some of his work at [danrinylo.com](http://danrinylo.com)



DRAWN+paneled is a collaboration between Kitchen Daily and the Center for Cartoon Studies in White River Junction featuring work by past and present students. These pieces are archived at [seventeen.com/drawnpluspaneled](http://seventeen.com/drawnpluspaneled). For more info, visit [centerforcartoongames.org](http://centerforcartoongames.org).

# A Stowe Innkeeper Puts a New Spin on "Hotel Art" — and It's for Sale

BY PAMELA POLSTON

**W**hen **BRUNO BURR** and his business partner, **MIKE MORAN**, bought the Mountain Road Inn in Stowe in 2007, it was "just before the world ended," as Burr puts it. He's referring to the financial collapse the following year that, for them, almost resulted in a foreclosure on the property — which contains a pair of buildings with 35 guest rooms between them, several smaller buildings and 15 acres of woods filled with trees. "We bought it back [out of bankruptcy] in 2008," Burr says with a look of satisfaction.

No wonder he's pleased: This wasn't just any long-distance real estate deal — though the partners do live in New York City. Per Burr, 43, the renovations of the resort have a twofold goal: to "bring some modernism back to Vermont"; he says of the evolutionary buildings being refurbished, and to create "an art hotel." Both aims are already being realized, though the proprietors will hold off on a grand reopening until all the rooms are complete — probably this spring. Meanwhile, Burr has transformed even the rooms that still sport early-vintage wallpaper by adding multiple pieces of original art, as well as new beds and carpeting.

His objective, Burr explains, is to fill every room with contemporary art — so far, primarily by artists he knows in New York, though he's "more than open" to connecting with Vermont artists. Everything is for sale. If a guest at the inn wants to buy a work, Burr will connect the painter directly with the artist. "The artists get all the proceeds from the sale," he says, noting the work ranges widely in price, from about \$100 to \$30,000. When a work is sold, the artist replaces it with another, thus creating a steady flow of new pieces for Burr and, potentially, more income for the artist. It's a tidy and sustainable loop.

Besides potential sales, artists get another perk from the deal: "We see trading works a piece of art for a stay at the hotel," Burr says. "It's an unusual exchange that has attracted the attention of many amazing artists, some of whom are in the permanent collection of the Museum of Modern Art, the National Gallery of Art, the Corcoran



IT'S KIND OF FUN TO HAVE  
THE COLLECTION  
BE AT MY WHIM.

—ERIC BURR

[Gallery of Art] and the Whitney [Museum of American Art]. He believes that Mountain Road Inn has the largest non-museum collection of "emerging and mid-career artists on display anywhere in the United States." Nearly 70 are listed on the hotel's website, with links to the artists' own.

It's an eclectic collection, to be sure. Burr has an eye for simply compelling pieces, and transports them personally from New York to Vermont, "though all the work can be called contemporary, and most is two-dimensional, no particular style or medium reigns supreme here." There are oil and black-and-white photographs, figurative and abstract paintings, screen-prints, collages and more. Some of the artists are well known; others are beginning their careers. All of them are quite good.

Then there is the odd, self-taught sort of Lodge Art, such as the ricketed bear head — and paws — over the bar. It was a gift from a contractor, Burr



The moment you step inside the Mountain Road Resort, it's apparent that Burr eschews the "yuppie" New England aesthetic just off the registration area — which often a tantalizing plate of homemade cookies — a light, high-ceilinged great room looks out on a enormous hearth with a crackling fire. One anchor sits in the center of the room, a bank of tall windows the other. Handsome,

contemporary coffee table and chairs are arranged companionably, and a lot of artwork adorns the white walls. A pristine, all-white breakfast room is around the corner, just past the seafood bar.

When Burr gives a tour of the space and some of the guest rooms on a recent afternoon, it quickly becomes clear that he loves telling the stories behind the art as much as he enjoys the art itself. And every piece does have a story — about the artist's life, or how Burr met him or her, or what speaks to him about the work. "It's kind of fun to have the collection be at my whim," he says with a smile. "But there's nothing more sexual or violent here — it is a hotel."

Burr himself cuts a quirky figure. Tall and slim, he's usually dressed from the tuxedo shirts to the double-breasted vest and tie to the cream-colored Kangol cap atop his close-cropped brown hair. Now working in boutique real estate and financial marketing in New York City, Burr is a native of Wausau, Wis. He played guitar in punk bands — part of the indie scene that grew up around Meadhead Records — before earning degrees in industrial design. In 2005, he bought and designed a rathskeller, Zanz, in the Wiltonberg neighborhood of Brooklyn; there sold it a couple years later. Now Burr comes home from his Manhattan job to his wife and a 2-year-old son, and builds furniture — a bed, some bookshelves — "for fun," he says. Strikingly, he's also a "desert rat" who loves both making and eating them. "Cooking is my passion," Burr reveals.

In Vermont, he puts his design savvy to work at the Mountain Road Resort. Burr is looking forward to finishing all the guest rooms, as well as an adjacent building that will become a yoga studio. "In the spring we're going to start having events," he says. "I can't wait for that."

"What the hotel has to offer the most is being in Vermont," Burr adds. "If we can offer something different with the art, and it's always changing, we'll have accomplished what we set out to do."

For more information about the Mountain Road Resort, visit [mountainroadresort.com](http://mountainroadresort.com).

## A New Burlington Writers' Co-op Debuts Its "Off the Page" Series

BY KIM MAGQUEEN

**S**he's a lawyer by day and part the rest of the time, made the podium in trades at her Sunday night at Burlington's *Open Mic* series. The room itself had been transformed from a day-to-day professional office to a Sunday studio—a subtly lit haven of literature, complete with microphones, refreshments, seating for a small crowd and books for sale.

At the opening of the newly formed *Writers' Co-op*, on its debut event, "Off the Page," *Stutter Read* from 2000 headlined poems. It was the last. And that's where the similarities to just about every literary event poofs over attended stopped.

Members didn't part faraway from the book. First, he passed out printed copies of the passage he planned to read. Then he assigned four audience members specific parts, so if the crowd were getting ready for its first reading of a play, *The Lost* is a modern retelling of *David's Believe*, featuring various latter-day souls walking around, interlocked with demons lurking all their extremities. Writers needed someone to play a dozen highway patrolmen, a second to play Las Vegas, a third to play someone named Nardie, and a fourth to stand in for herself/himself.

Never mind that *Stutter Read* was finished by a lifetime, hand-painted, cardboard facsimile of the 19th-century diary poet, Diane sat off in a chair, idly watching the proceedings.

There was a contribution of some sort, who is working on her second novel when she's not teaching writing at the community college of Vermont. A cofounder of the now-defunct co-op, she helped organize Saturday's event, and even helped organize the first aid of an asthmatic friend in Massachusetts.

"We're kind of playing around with the idea of audience participation," Wenn says. "We've been reading later in the evening, she passed our cardboard 'dude' and invited the audience of about 20 people to participate in a writing exercise following a prompt. When she reads from her novel-in-progress during the second



Clockwise from left: Bill Weisz, Marilyn Dennis, Mary Wilkins, Sean Sturzaker, and Diane Stutter Read.

glanced 'Off the Page' on March 3. Wenn will bring musical accompaniment to claretine.

Nowhere and co-op members MARY WILKINS and MARY FERNBERGER rounded out Saturday's event by reading from their works-in-progress. Fernberger, who has also published several books of nonfiction, urged audience members to email her with feedback on what does and doesn't work in her forthcoming novel. A third event is scheduled for April 8.

Seven Burlington-area writers formed the group last fall because "none of us who are co-op members have had a taste of the publishing world, and it's a jungle out there," Wenn says. Wenn adds, "I wanted to find ways to be a writer within the community, not just when I sitting at my computer."

On paper, members like the idea of a short, monthly reading series as a way to link-up progress toward a greater goal: a dedicated writers' room in Burlington. Beyond the three "Off the Page" events this spring, for which co-op members have agreed to share organizational duties and costs, many of the group's plans are up in the air. The stated mission is to support and encourage a community of writers and readers while exploring different routes and forums. The group is open to new members, but has yet to agree on precise terms.

"It's an evolving group, and we're still deciding how big to make it," Wenn says. □

**THE VERMONT WRITERS CO-OP** is open to net members nationwide. For more information about upcoming events contact Diane Wenn at [www.vtintelligent.com](http://www.vtintelligent.com)

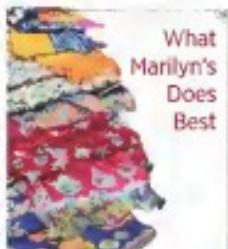
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## NEW LOOK FOR GREEN MOUNTAINS REVIEW

By KAREN POWELL Review editor/sticking out its tongue at you.

Not really. But the current issue of the biannual literary journal I coedited at Johnson State College does have a striking cover designed by **KAREN POWELL**. In the image, by New York artist Iles Fischer, a human tongue protrudes the skin from a hole in a sheet of drywall.

The cover has drawn both positive feedback and a few "pointedly chastising letters," says **JACOB WHALEY**, GMRR's new editor since 2010, who with poetry editor **SUSANNAH POWELL**, is reimagining the journal's new direction. "We do like the idea of challenging readers' expectations."

For its journal celebrating its 25th birthday—rounding editor and poet was IMPREEZI edging the timeline for an anniversary issue preceding this one—GMRR looks surprisingly young. The back cover of the current issue bears a photo of Eileen Myles, an activist poet (whom a large section of the journal is dedicated [The New York Times has called her a central figure] in a new literary avant-garde). The pages are studious with well-known names: Lydia Davis, frequent New Yorker contributor James Robman; poet Gary Soto.

But new voices have a place in GMRR, too: the issue showcases a poem from Burlington's **MICHAELA LEWIS**, editor of the **Sister**. (Another Vermont poet, featured is St. Michael's College professor **MICHAEL LEWIS**.)

White says he and Powell are "very proud" of the accomplishments of Neil Steigman and want to continue building on the legacy he left as editor. "At the same time, they'd like to 'open the journal to a more diverse range of voices and bring it into a more contemporary conversation.'

By building an active web presence, White says—including online-only content—GMRR has raised its profile and experienced a "little surge of readership among younger writers." The magazine took a circulation hit with the decline of big retailers such as Borders; current circulation stands at just over 1,000, down from 1,600 a few years ago.

The new GMRR has switched from a 8-by-9-inch format to a 6.5-by-7.5-inch one that "looks more square, more fun to read, feels a little more whimsical in the hand," White says.

Kidbed the 10-page journal is easy to slide into a backpack, in line with a sensibility that, White calls "older, fraying playfulness"—and, to an extent, off-white. A JCC fund and donations cover the journal's production and printing costs. "We don't have many a press staff so to speak," White says. "We all do it because we love it and we put a lot of time into it."

White and Powell are "trying to rip the journal at the seams a little bit, and see what happens," as White says: they aren't lighting too far out into avant-garde territory. In the past three years, White notes, GMRR has produced "Three Best American Poetry" selections, one Pushcart Prize and multiple Poetry Society Selections—a strong traditional bone fide.

White, whose own story collection will be published by Leaping Press in October, says he hopes to keep old and new trends in "tension." "We think of [GMRR] as a party where the people you expect least together get together and see what happens," he says. "You like it to feel a little precarious."

**HENRY HARRISON**

Green Mountains Review can be purchased at [greenmountainreview.com](http://greenmountainreview.com), or ask at your local bookstore.

## Burlington Ensemble and Oriana Singers Pair Up for Purcell's Tragi-tainment

BY AMY LILLY

**E**specially in Henry Purcell's *Dido and Aeneas*, the chorus argues Dido to cheer up because "grief should never approach the fair." Also for the Cartwright queen, this is open, where the fair almost inevitably comes to grief. By the end of this 30th year, Dido's Trojan lover Aeneas has abandoned her, and she has committed suicide.

Just as not the story's familiar tropes that have moved audiences for centuries, it's Purcell's music. "The music is absolutely incomparably stunning," says **MICHAEL MECOMBE**, who will conduct a popular version of the opera on Saturday afternoon at Burlington's College Street Congregational Church. The semi-staged production, as a collaboration between Mecombe's early-access company, *Chorus*, the **ORIANA SINGERS** and **BURLINGTON ENSEMBLE**, is a sound-and-lighting extravaganza.

Mecombe and **ORIANA SINGERS** will play violin in the five-member orchestra along with harpsichordist **ELIZABETH MICHAELA** (Goff's wife), violinist **LUCILLE ROD** and cellist **ARIANA FALE**.

Mecombe is an amateur fan of the work, but he has already directed *Dido* and *Aeneas* six times. Most of these performances have been with the 30-member **Oriana Singers**, and the most recent was in 2009 at St. Paul's cathedral in Burlington. When Mecombe approached her about giving focus to the opera for a concert in the 2010-11 series, Mecombe jokes, "It took me probably about a quarter of a second to say yes."

Like the conductor, the soloists

have long experience with the work **MELODY SPOFFORD**, **ALLISON** as Dido, baritone **WILLIAM SCHAFFNER** as Aeneas and alto **LINDA KERBER** as the sorceress will all be reprising their roles, and mezzo-soprano **SARAH BAKER**, as Dido's sister Belinda, will enter another part in the opera.

Lewis, a voice teacher recently invited from the University of Vermont, will sing Dido for the fourth time. She explains that in this performance, even the staging will be spare—a few symbolic costumes, accessories and some minor blocking—so as not to detract from the English Baroque composer's score. "The music is so gorgeous that people will be moved by the sound they're hearing," she promises.

Lewis recommends listening to Eman Kirby's *Dido* for a taste of Purcell's unique, for Mecombe, no-one-surpasses voice. Take that math supervisor! Free

performances of "Dido's Lament," the final and best-known aria, are available on YouTube.

For Dido, the opera made perfect sense, not just for its music and emotional singing requirements, but because it has a more 35 minutes 1920s-30s caudous, which distributes 40 percent of profits among the local charities (Black Point School is the highlighted charity of this concert), and to draw "a lot of people who've never been exposed to classical music," he notes. Some come to support the charities; others are drawn by the concert's ticket price—a mere \$5 in advance and a \$10 suggested donation.

## CLASSICAL MUSIC

**THE MUSIC IS SO GORGEOUS THAT PEOPLE WILL BE MOVED BY THE SOUNDS THEY'RE HEARING.**

**JILL LEVY**

at the door. Staging a typical four-hour opera is "tiring a lot" of each audience, Devereux says.

Anyway, Metamorpho operas, length is not necessarily a plus to conveying the classical story's essence. "It takes twelve-four hours to tell the same story [in his operas] Leo [Toscanini]. It takes Puccini one. And who's to say which is more moving?"

Puccini's *Dido* is not exactly Virgil's tale. The composer and his talented librettist, Nathan Tsoe, add a Sorceress who, with her gaggle of witches, tricks Aeneas into leaving by taking on the form of Juno's messenger, Mercury.

"[Puccini] knew what good entertainment is," Radcliffe explains. The Sorceress' soliloquy adds that witches were not just very English — "They come right out of *Macbeth*" — but

giant rats to people at the time: "Across the ocean, we were hanging them," she points out, in the *Saints Witch Trials* of 1692. Radcliffe will wear home "I'll be away" the wigs.

The singer says she "used to think Marques was a waste of money" but he has since found it "full of variety and entertainment, and some of it is really poignant" especially in combination with the transfixing classical tale: "Who doesn't connect to that sort of love story?" Radcliffe asks. ☐

**■ Avery Puccini's *Dido and Aeneas***  
A performance by Burlington Community and  
Choral Singers. Saturday February 9, 8:30 p.m.  
At the College Street Congregational Church  
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508-532-1077, [burlingtoncommunitychoir.com](http://burlingtoncommunitychoir.com)



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Dear Cecil,

How would I gain access to the deep web [darkweb]? Suppose I really like a site that promotes illegal activities. I understand you can hire serial killers, assassins and things of that sort. It's said you have to go through a series of proxies to gain access.

Burns

**T**his is a confused individual. I used to my internet this. Not many people are looking to hire serial killers.

Confused individuals are the best job security we have. Unsuspecting. And to be fair, this is a subject that would confuse anyone. First of all, from personal experience I can tell you, the deep web and the dark web are two different things.

Really? I just have to?

The meanings have evolved, but basically the deep web is anything theoretically accessible via the internet whose existence can't be detected by search engines. In the old days, that meant anything in a closet. Nowadays though spiders crawling the web for crawlable content dig pretty deep-looking into databases, but for one reason or another they're limited to how far they can go.

Supposedly this leaves lots of the deep web. Many believe it accounts for the vast majority of what can't be seen, though, for example, known of more than a trillion web addresses but has only indexed about 46 billion of them.



The Project became a consciously effort to design a way for users to communicate online without their location or identity being traceable. Mind you, agree the The Project was originally created to ensure free expression without fear of government eavesdropping and interference. The reality is that when you get a bunch of people together (not all of them morally intact) and give them complete anonymity and freedom from accountability, often it's the worst impulses that dominate, not the best.

This is the dark web you find the drugs of the种植的种植者—the种植的种植者—and the folks behind WikiLeaks, Islamic jihadis message boards, stolen credit card numbers, for sale singly and by the thousands, drugs of every description, child pornographic production directors, contact info for prepared assassins, and ransomware viruses such as WannaCry and more.

One of the biggest illegal commerce sites on the dark web is Silk Road, as estimated to move \$12 million in drugs annually ABC7. Of course, bad drivers' licenses, gold bars—if you can imagine it, someone is probably selling it. Still, it can be a pain, and the authorities have started watching these sites and intercepting drug shipments—after all, the economy of the dark web means you can't tell if the party

looking for frozen human胰腺 glands is a mere gland or a state DNA agent.

The currency of choice on the Tor network is the bitcoin, a virtual money that's not backed by any bank behind it. As of last week it had a market capitalization of more than \$200 million.

Anyone can access Tor by downloading the software for free, although once you get set up there's still a learning curve, and finding the most reliable platforms (especially requires some investigation or word passed through the grapevine).

Once when I was young and foolish, I took my son, a Clark Kent-like boy, led me to some disturbed (and disturbing) people who wanted to interview me online about how to generate electricity during the nuclear accident, which they felt was imminent. Over the next several months I browsed around some of the darker dark sites with my particular son in mind—I wanted him to be in the market for prostate cancer stem cells, prostate cancer friends? or stalked me online prostitutes, and my innocent days, such as they were, were over even though long behind me.

Even so, the experience was both shrill and sexy—a reminder that even in this era of ubiquitous e-commerce, the Wild West side of the internet is only a few mouse clicks away.

**1** Visit [silkroute.com](http://www.silkroute.com) and [onionr.com](http://www.onionr.com) to learn more about the dark web.

You make my  
heart go  
mmm mmm.

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## Some Enchanted Evening



**Z**ero degrees and the roads were dawdled off snow or ice — in other words, an ideal night for an oil bus. Frigid temperatures drove the demand for heat, and the clear streets allow for making time. I was out there cooking in my trusty bush Leibster.

GMC manufactured the Leibster from 1996 until 2005, and mine is from the final model year. Functioning as it is, that vehicle — the last of its breed, right — has served me well. It's aging, may to repair and hopefully needs an oil-drenched service. The only drawback: And it's big now, in the aeronautic gas mileage. On busy nights, it could use an air tank to hovering alongside for regular refueling.

Edging along at 50 miles an hour, I noticed a guy of perhaps 50 shifting from leg to leg on the sidewalk at a longish pause to frost off the cold. Hard enough, he approached my truck, giving the concession sign to roll down my window.

"What'd you gotta take up in Georgia?" he asked. The road was short, rocky, muddy and surprisingly good-surfaced, considering the arctic conditions.

I have been on the job for about 10,000 shifts, so quipping him was second nature to me, seemingly beyond a cognitive process entirely intrinsic to what kept him in talkie-wood. I couch all the pieces of relevant information — time of day, day of the week, distance, weather conditions, type of customer, etc. — and spit out a figure. For this guy, I kept a little extra, saying, "Well, we generally get \$10 to \$15 dollars to Motel 6 depending how far into Georgia we're going."

"Vip, that's short what I figured," he said. "I think I'm gonna wait a little longer for my friends."

Ten minutes passed with him periodically glancing, languidly toward my truck cab. Referring to it I suspected he would, he snorted back over, pronouncing the cursive script. "Would you take 60?" he proposed. "My vehicle is at the parts-and-ride just off Exit 15."

"Nah, that'll work," I replied, and he circled around to jump onto the shotgun seat. "I was out tonight with my coworkers," he volunteered, "but I'm too old to stay out for the duration. These guys are all young

I SMILED, THINKING THIS GUY IS AS VERMONT AS SUGAR ON SNOW. JUST TRY TO PUT HIM IN A BOX.

backs." He paused to chuckle. I guessed, in his use of the hokey phrase, "Me, well, I just can't do this anymore." I knew he well: He takes his own wheels into town, Ok, well?

"What kinda work do you in?" I asked.

"HVAC and plumbing the last 15 years or so," he replied. "We done a lot, other kinds of work, though."

"Like what?"

"Well, I grew up on a farm between Jefferson and Underhill, so I helped out my whole childhood, swing with everything else it takes to run a family farm. My folks and the place where I was a teenager, and I worked — in succession — in sheet metal and concrete raising wood I found my niche with plumbing."

"I get the feeling that you enjoy it."

"The plumbing?" Well, it's not the worst way to make a living. But that's not my passion in life. My passion is in theater. I've been doing it since I was a teenager."

"Really? You mean, like, community theater — that kind of stage?"

"Pop, exactly! I've been in tons-of shows — South Pacific, Oklahoma!, you name it. Recently I directed my first production, *Burnt! A Good Man*. Charlie Brown. I also played the leading role of Charlie Brown."

"A little long in the teeth to be playing Charlie Brown," I pointed out with a laugh. He laughed along, saying, "Hey, that's the stage of disaster!"

I said, "My theater debut — and even

not buying it. On neighborhood nights such as this, I'm pretty sure the mom is doing it on sit-ups."

As we drove to the Georgia exit, my customer said, "My other thing — a close second after theater — is demolition derby. Every summer I try to get out there to watch and sometimes compete. Nothing is more fun."

"Yeah, I've gone once at the Essex fair." "I know what you mean — it's like seeing a car wreck, you can't look away. Well, I guess it is every week."

"I can tell you this: You have not lived until you've driven in one during the derby, you are so friggin' focused, concentrating like you're life depended on it. But I remember, when it was over, my heart was beating as loud, and it couldn't stop thudding." He paused to laugh. "I guess that's what they call post-traumatic stress."

Loudest, thinking. Phaguy at Vermont Cabins, however, just try to get him in here — drive-freezing, plumbing, theater, demolition derby. That's living life. "Believe it doesn't begin to do him justice."

In the performance, he pulled up alongside his rig, white red truck, "May new plays on the horizon?" I asked.

"I got something brewing for the summer," he replied.

"Well, hope ya break a leg," I said. "One way or another," he said. "Either on the stage or on the track!"

HACKIE is a daily column by JENNIFER PENTRICH for the [vermontcabins.com](http://vermontcabins.com)

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## Love and Marriage Issue



**A**sk any soon-to-be-married couple what they want most out of their wedding ceremony, and you're likely to hear a version of the following: I want my wedding to be special, unique and memorable.

You want memorable! Consider adding some of these traditional touches from around the globe to your wedding:

In Malaysia, the bride and groom are forbidden to use the toilet for 72 hours before the ceremony last, it's feared, their future kids won't survive. Family members will even watch the couple round the clock to ensure that neither one sneaks a squat. A couple who can survive those days sans evacuation is deemed ready for all the press of married life; one can only imagine the relief — and release — that creeps in when they utter "I do."

If bodily deprivation isn't your cup of tea, how about gynecological gifts? In Mauritania, where a bride's virginity was traditionally seen as a sign of wealth and status, the practice of bleed, or forced bleeding, has been banned for four decades. There, older women, called fatimahs, will gorge girls as young as 5 on massive quantities of milk, food and even soap to make them more desirable and marriage-worthy. Thankfully, such far-gone-for-bleeding has fallen out of favor among the younger generation.

Not keen on marrying — or being — a blushing, constipated bride? How about one smeared with maple syrup and cow dung? One age-old French ritual, called "bride blackening," calls for the grooms to douse his bride in eggshells, molasses and sauerkraut, then scrub her through towels in ceremonial humiliation. That's one way to ensure the newlyweds stick together — perhaps literally.

Grooms aren't entirely off the hook, either. In Germany, one wedding tradition calls for the best man to "kidnap" the bride during the reception and bring her to a nearby pub, where they drink



# Union Rites

Wondrous or wacky, wedding rituals encompass the customary and the customized

BY KEN PICARD

champagne together. According to German tradition, the groom can only "rescue" his new wife after paying everyone's bar tab. Imagine the marital fights that ensue when a hapless hubby begins his walk down the big day

— south Korean grooms undergo a ritual that part Tribal Fornuit, part fraternity hazing. Before he can leave the ceremony with his new bride, family members bind the groom's legs, strip off his shoes and socks, then beat

the soles of his feet with a dried fish while quizzing him on various topics ("Quid: What's the capital of Ireland?" "Three!"

Clearly, a "traditional" wedding means different things to different people.

Even modern, enlightened American couples who shun the arduous bride's vow to "love, honor and obey" her husband may observe other rituals based in mythology. The white dress and veil were intended as symbols of the "blushing" bride's virginity. "Giving the bride away" is a vestige of the transactional nature of matrimony. And twirling the guitar used to indicate that the newlyweds' union had been duly consummated.

Today's couples can feel enormous pressure to conform to age-old traditions — even ones that are neither particularly "old" nor "traditional." That's why wedding dress! In Western society, it dates back only to 1840, when Queen Victoria wore one for her marriage to Prince Albert.

And never mind the widespread belief that diamond engagement rings have been around for as long as man has had lenses on which to look and gape. Actually, the notion that "a diamond is forever" was a Madison Avenue creation for the De Beers empire. The slogan, created in 1947, became the most successful marketing ploy in advertising history. And, as Matthew Ollman explains in his April 2012 entry in the Atlantic, "The Strange (and Formerly Secret) Economics of Engagement Rings," it made the diamond ring a form of "virginy insurance" to ensure the groom left the bride with "solid gold" even if he didn't follow through on marrying her. Given a whole new meaning to "a girl's best friend."

These days, many Americans — including former refugees from traditional cultures — are retaining some cultural customs while coloring others in better, i.e., 21st-century American values and sensibilities.

Markus Neel, a native of Norway who moved to Barbados in 2005, explains that, in his culture, the bride

ceremonies covered throughout the wedding ceremony until the groom is asked to "kneel" her and verify that she is the woman to whom he was pledged. In earlier times, Neel says, the bride was selected by the groom's parents, sometimes years in advance of the marriage. Today, he says, "Bridesmaids is American money for love." Still, he notes, some Scandinavian fathers of the bride continue to abide by the custom of not attending their own daughters' weddings, as this is considered bad luck.

Jill Lantz, of Wisconsin, who was born in Norway and moved to the United States in 2008, explains one Scandinavian wedding tradition that endures in this country. The mother of the bride will lay out a flat stone large enough to support the standing bride. During the ceremony, the mother places her daughter's feet on the stone to represent her daughter moving from one "land" to another. Traditionally, this moment also is expected to cure her new laws. Today, the ritual is more about symbolism than literal, literal needs.

Lynn Nguyen, a Vietnamese native now living in Burlington, describes a similar ritual in which the bride's mother-in-law builds a fire at her own front door over which the bride must step.

"If she can do it, that means she will come to the house, and they accept her and she becomes the housewife," Nguyen explains. "Then she will cook three meals a day for the whole family."

But, as Nguyen explains, in traditional Vietnamese families, the ritual by fire was only the start of a relationship that was more measured, sensible than feuified bliss. Sometimes, she says, it even included daily massages for the groom's mother.

"When we came to the States, the mother-in-law didn't do that," Nguyen

says about a custom that rubbed her the wrong way. "I'm really glad about that point!"

Other Vermont couples, hetero and gay alike, are not only abandoning the Martha Stewart-style first-wedding playbooks but hitting them with a flamethrower. For those who want their weddings quirky, there's no one better at delivering that than Rev. Moen, an ordained, nondenominational minister from Florida.

Moen — one name only, like Stig and Chez — has presided over more than 100 weddings in his 15-year career, and has earned a reputation as the reverend who gives people what they want.

Take what? Moen has done weddings in dog. He's done fire-breathing and stood barefoot beside a pool. He performed one ceremony on a boat offshore from Alaska. Choose your own symbolism for that one.

Moen cautions he couldn't care less for strict adherence to custom or faith. He routinely incorporates rituals from cultures and religions different from those of the couple. His dense Celtic handfasting for those who are neither Celts nor pagans, and arranged non-Jewish couples under the chuppah, or traditional Jewish wedding canopy.

Too often, Moen says, people feel overly "towed by the ritual." For him, a wedding ceremony should be a communal expression of love and joy, as in "high spirits." He urges his couples to leave plenty of "white space" in their ceremony — or time for levity, laughter and spur-of-the-moment emotion — however the couple invent them.

And if that means getting dressed in cow dung or slapping on the soles with a dried fish, so be it. ☐

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# To Wed, or Not to Wed

Longtime unmarried couples talk about finally tying the knot — or not

BY KEVIN J. KELLEY

Love and Marriage Issue  
PIN



Daniel and Barbara  
'Never Marrying'

**F**aced with the question of whether to tie the knot, more long-lasting Mormon couples have answered; "No."

Daniel Lanzman and John Douglas, for example, are ceasing their 22-year-old courtship. Like Lanzman, a 55-year-old actor and writer whose mother was the only child of 8-foot-tall coal miner Meagold, was married previously and says he feels no compunction to do it again. Douglas, a 29-year-old filmmaker and photographer, has never had wedding bells ringing for him. He has two children from earlier relationships with two women — neither of whom he married.

But it isn't as though Lanzman and Douglas have never felt tempted to marry. They come within earshot distance, they talk about it over dinner, engaged and made a precipitous decision, but somehow can't seem to do it? Lanzman says,

An unusual living arrangement, which was highlighted in a 2011 New York Times story, may help account for the longevity of the couple's uncommitted status:

"They cohabited for 18 years between Douglas' lakehouse home in Charlotte and Lanzman's apartment house in Burlington. But a few years ago, when Douglas was no longer able to pay what he says was

nearly \$10,000 a year in property taxes, they decided to cohabite at Lanzman's place. To accommodate the needs of two older adults deeply set in their ways, they built a smaller wing onto the house, where Douglas brings out much of the time. He creates an enclosed bridge to his partner's part of the house, where they sit and sleep.

Other local couples have taken a different path, deciding to wed after living together for more than a decade. They tell seven days they eventually came to accept that love and marriage go together like a horse and carriage. Financial factors, parental expectations and evolving views on romance and commitment have played

various roles in these lightly personal decisions.

On point, indeed, that a few Mormon women declined to be interviewed. Former Brigham Young student Rita Rice and her longtime partner, Judie Mepros, are among the unmarried who part and so.)

Rydi Zook, director of Love Theatre Company, says that attending the funeral of her grandmother in 1988 helped her decide it was time, after 10 years, to get engaged to her partner, married "Master" Blackstock, a mechanic and matador. "Seeing the family together, I thought, 'Hey a wedding — and a party — would

make everyone happy. Let's do it! Plus, we need staff for the house," she says.

Zack and Wesenheit, now both 56, got married in 1999.

Todd Jennings, 55, of Montpelier had an epiphany while writing his will seven years ago. A box at the top of the form required a check box labeled "married" or "single" and "unattached." Jennings relates that "pushed me to propose" to Lauren Poirier. They weren't rushing into the decision, having lived together for 20 years. And Poirier, who works professionally with Jennings as a musical and storytelling duo, says the never worried about the sort of financial matters that arose as her partner studied his will. "I think a totally trustworthy and

despite the debate she had with herself and with Wesenheit, Hesley says she was satisfied with the outcome. "I was actually surprised at how happy getting married made me feel," she says.

Concerns about durability helpedudge Zack toward the marital option. Recalling that she met Blashfield while she was a student at Emerson College in Boston, Zack says it was a matter of "long—or long—at first sight." Wanting to marry, Zack decided, "It was like the cartoon where the birds kiss your head with a hammer and you magna-pox car and it's like 'Aww'—and I said, 'Okay.'

"We were so young, we kept thinking, That is given, but no way it's going to last," Zack confides.

The pair seemed eerily compatible, but Blashfield observes, "Whenever any two people get together, there has to be a degree of luck for it to work out."

Jennings and Poirier worried that acting professionally might wreck their relationship romantically. "It's been in a musical group where there were confrontations over things in the group's dynamics," Poirier notes. "We were really reticent about putting together in an act."

But that partnering has also lasted for along time—about 15 years so far.

Like Hesley, Jennings says he didn't see how marriage would strengthen his finances. After many years of happiness in a devoted couple, Jennings says he told Poirier, "If we're not as good as married, nobody's married." The couple hadn't gotten the blessings of the church or papers from the state, but "we had said all the important things to one another and reaffirmed the promises," Jennings says.

Politics weren't a major consideration for any of the couples in their decisions to live together or marry. Douglas does say though, "I never wanted to bring the state into my personal relationships," and asked whether hormones influenced her choice. Leachman replies, "I suppose, maybe as I don't trust myself not to play the traditional role a wife."

For politics did drive the decision of one Vermeire—an act—not to marry, and to remain unmarried for 25 years with a single partner. When the relationship was in its formative stage, we were living together in Louisiana in the early 1980s—a time of socialist feminists and a place where two pairs of good friends lived unmarried with the children they had respectively produced. It seemed right to transplant that circumstance to Vermont.

The don't-dates-only model, however, and I did marry another woman, a few years after the uninvolved relationship fell apart. Looking back, it still seems cool to have had both together outside the bounds of bourgeois propriety.

Hesley, the mother of a 12-year-old daughter, knows the feeling of being self-sufficient. "She," she agrees, "that did feel cool." (2)

## IT FELT TO ME LIKE WE WERE INVENTING THIS RELATIONSHIP WHILE WE WERE UNMARRIED. I FELT LIKE WE WERE STILL IN A STATE OF BECOMING.

ERIN HESLEY

honorable man," Poirier says. "We always had the same that held us right by our feet."

Erin Hesley, a 58-year-old fine-furniture maker in Burlington, says she did feel she would have more legal protection as a married woman. That wasn't the case, though. And David Wesenheit, no side to his. Bertie Sanders, got married last September after 20 years of coexisting alone.



Erin Hesley and Lauren Poirier

to what Hesley calls "the rhythm of a long life affair."

she adds, however, that formally coexisting wives did not "have a pile of money or health insurance."

For some less adventurous souls, Hesley says she didn't arrive easily or unapologetically to the choice to marry. She liked living with Wesenheit out of wedlock. "It felt to me like we were inventing that relationship while we were unmarried," Hesley explains. "I felt like we were still in a state of becoming." At the same time, though, the relationship took sort of a contingent tone. Hesley adds, "Being married means, I thought, that we were affirming"

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# Blissed Out

A young couple diversify their organic farm — with DIY weddings

BY MEGHAN JAMES



PHOTO BY DANIELLE VAN TRAPP

If they wanted was a log cabin and an acre to call home. But when Jordan van Trapp's parents arrived at the top of the hill at Old Gove Farm in Woodstock in 1913, everything changed.

They had driven their Volkswagen bus off the East Coast after leaving their home in the Caribbean with 2-and-a-half-year-old Jordan, searching for a place to land. When a real estate agent said, "Let's just see the view" up the Gove Road, they climbed past a late 18th-century dairy barn and took in the prospect, Mt. Mansfield, Hunger Mountain, Camel's Hump and the rest of the central Vermont landscape rolled out before them, nearly 40 acres of forest stood behind them.

"My mom's from Hawaii," van Trapp says. "She was just blown away."

Her parents bought the land, the barn and a shinglehouse the next day. Such is the magical persuasion of that ridge.

These days, van Trapp, now a 31-year-old freelance writer, editor and photographer, lives on the ridge with her husband, artisan cheese maker and timber framer

Dan van Trapp, also 31. They've found a distinctly Zin-country way to capitalize on the same intoxicating beauty that was ever Jordan's mother and father 40 years ago: They're renting out the picture-perfect rustic barn — and that soft-as-silken-view — for weddings.

The van Trapps call the place Blue Ridge, 10 dollars from most Vermont wedding venues in one key way: Couples can use any vendors they like. They can have a catered or enroute gourmet meal or throw together a potluck. They can rent decor from the van Trapp's or bring their own. "A wedding is a celebration of your love," says Jordan. "If you have to have the same one or someone else, how terrible is that?"

Cookout-catered weddings might not be as horrifying to more people as they are to Jordan van Trapp, whose own 2010 wedding at Blue Ridge was an utterly D.I.Y. affair. Pretty much everyone the couple knew contributed something — mowing the grass, clearing the bark, excavating, setting yard stakes, creating paper flowers, dressmaking, even concocting signature cocktails. "We had no

re landscape the property," Dan recalls. And they did it all in less than four months.

The wedding was such a hit that the van Trapps decided to open up Blue Ridge to other couples. Jordan sees it as an outlet for creativity. Plus, she says, "We're supporting our farming industry."

Silva and Dan grow organic vegetables and buy the herbs, and they're hoping to soon raise beef cattle and ducks. (Jordan documents their learning adventures on her blog, [Savvy Vermont](#).)

"We've been to enough wedding venues to know what we didn't want to be — a fake barn," Jordan says.

Blue Ridge's \$3000 fee includes use of the gazebo and barn — which features ceiling straw and a "magical powder room" for the bride — as well as tables and up to 200 chairs and mismatch eclectic decor. There's no septic system, so people must port-a-potties or fancy-hole compost toilets.

Beyond the barns, Blue Ridge offers rentals and other services à la carte — everything from hay bales to



Love and Marriage Issue

hand-painted signs to a homemade dinner bar to Jordens signature "crack oven" maple-sugar-caramel popcorn.

"I had this gal in September who basically told me, 'Make out a surprise wedding,'" Jordens says so the engaged bride ate hourly for six platters the whole affair. That kind of encompasses wedding planning isn't something Jordens does all the time, she says, but when it feels right, she'll go for it.

So far, with the exception of one wedding at which the ceremony didn't close up, the goats feasted on grapevines everywhere and the bride ended the night yelling at everybody they've all been good.

To establish Blue Ridge in a boutique events venue, the von Trapp had to apply for agriculture-residential zoning permits from the town and appear before the Minotaur Development Review Board. They also had to upgrade the electrical wiring in the barn to accommodate wedding sound systems. At the moment, the seven-acre Blue Ridge is 10 events per year. Since the venue opened in 2011 the von Trapp have hosted eight weddings.

One of them was mine.

My now-husband and I had already descended on a different venue, but a neighbor suggested Blue Ridge was worth a visit. So we went, and when we climbed to the top of the hill, we fell in love with the place instantly.

At the end of that first visit, Jordens surprised us with homemade green tea cupcakes in the barn. When I returned last week to talk to her and Dan for this story, they had whipped up a delectable lunch spread: chicken curry with spiced rice, a cabbage salad with orange slices, toasted rolls dotted with figs and fennel seeds, and an enormous wheel of von Trapp Farmhouse goat cheese (Dan founded the Farmhouse with his brother, Sebastian van Trapp).

Jordens says she avoids the grocery store as much as possible, preferring to cook with the vegetables they grow and meat they get from nearby farms. It's all part of the locavore philosophy she and Dan hope to spread. Blue Ridge, Jordens says, "is a platform for our mission of teaching people about sustainable."

To make it work financially, the von Trapp cobble together income from various sources — not that that bothers Jordens. "My whole life," she says, "when people asked me what I wanted to be when I grew up, I always thought, 'Do I have to choose one?'"

She hasn't. When she's not coordinating with caterers or decorating party-perfect with oil paintings, lacey French soap or fall foliage, she's often producing marketing materials for private talents and youth. Before she moved back to Minotaur in 2009, Jordens was a managing editor and photographer at *First International Models*, which took her around the world.

Jordens and Denchfield know each other



PHOTO COURTESY OF SUSANNA'S CATERING

## WE OFTEN TALK ABOUT HOW MUCH SENSE IT MAKES THAT OUR BUSINESS HAS BECOME FACILITATING CELEBRATIONS OF DIVINE LOVE.

JORDAN VON TRAPP



PHOTO COURTESY OF SUSANNA'S CATERING

since they were 14. They were friends in high school but never dated, though both now attend their own studios. They saw each other twice in the decade between their high school graduation and 2009. Once Jordens started Denchfield's music studio, they hung out and jumped on. Another time, on a winter night, he encouraged Jordens to ride in her station convertible with the top rolled down. They drove off to look at the stars.

Romance blossomed quickly after Jordens and Dan ran into each other at a local bar in 2009; just a week after she moved back to Vermont, a long conversation turned into a month-long fling in the Blue Ridge barn. "I'd been wanting to do that for a really long time," Dan says. Seven months later, they hopped a plane to Disney, and Dan proposed near a chapter of the island of Rapunzel.

"We didn't talk about how much sense it

makes that our business has become facilitating celebrations of divine love," Jordens writes in an email.

That's the other thing that makes getting married at Blue Ridge so unique: Jordens is the ultimate lover of love, and it shows in every detail — from her exuberant smile in the planning photos to her handwritten well-wishes the morning after.

When she fell in love with Dan, Jordens writes, she remembers thinking, "If everyone could just find their soul mate, the world would be functioning with goodness, and the commonplace negativity would disappear profusely." Then I saw the, help crap, I am such a hippie" she adds. "Isn't that true?" ☼

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# Hurts So Good

Local musicians tell the stories behind their love songs BY DAN BOLLES

Love and Marriage Issue

**A**ccording to Gram Parsons and Emmylou Harris, love hurts — and sweet, sonorous, over and over. According to Del Leppard, love bites — and bleeds. And according to Tracy Statler, love is Jefferie's second name — does she do that?

The ranks of pop-music history are filled with love songs for every conceivable romantic condition, from love at first sight to heartbreak, and, in every conceivable genre, from rock and country to hip-hop and jazz. No other topic has had a written about it at such great length — or with such passion. The reason? Love is universal; it exists, we simply live our love songs.

Recently, Seven Days invited some Vermont songwriters to share the stories behind love songs they've written. Their responses were as varied as the songs — from sad, retrospective tales of love lost to rambunctious songs about ponies and pony parts. Some songs are straightforward, while others are so much a mystery to their writer as to the listener. Yet, no matter the style or metaphor, each offers a glimpse into how and why love songs begin our beginnings.

To listen to the songs, visit [sevendaysvt.com](http://sevendaysvt.com).

## "Terrarium," Vedora, When Dusk Falls (2012)

I wrote this song about an old lover who had an affinity for terrariums — basically an ecosystem of plants, and rocks and/or tiny animals enclosed in a container, usually a glass jar. The cool thing about them is that you don't really need to water them like plants; if the lid is closed, the water already makes them too moist there. But these terrariums he made me kept dying, one after another. It was a striking metaphor for our relationship. These terrariums were high maintenance and just not working out ... and though from afar they would look beautiful and alive, if you got close and really peeked underneath, you'd see everything wilting away. Everything was just beautiful and trapped.

CAROLINE O'CONNOR  
[carolineoconnor.com](http://carolineoconnor.com)

## "Matador," toothache, Flash & Yarrow (2011)

"Matador" is a pluperfect love at the game or sport or chase. In the song, the matador exercises more control over the situation, while the spicier, the bull, is the



passionate, even desperate one, barking herself from deepest love's latency.

But the matador is in danger, too. So while it may seem like the bull is the "vortex" of love, they're both in that turbulent, dangerous, but shiny and appealing zone. It's this kind of chaotic, but necessary ritual. It's anxiety and anticipation — the drama, machismo's urgency at the boxer boxer's homecoming.

ALEXANDRIA HALL  
[toothacheband.com](http://toothacheband.com)

## "Destroying Everything They See," Blue Button, Love Angry (2012)

I didn't want to be corny and just write an "I love you, baby" song, so I wrote "Destroying Everything They See," which is about two things: a Playboy model and the superpowers you feel when you're in love with somebody and just starting a relationship.

On the surface, it is a love letter to Crystal Finch, Miss September 1981. I've had this old issue of Playboy forever, and, when I lived in NYC in the late '80s, I was very lonely but had Crystal there to keep me company. She's wearing these amazing American flag bikini bottoms and just has the mostest smile on her face, like an "everything is gonna be all right" face. She just sort of looks like a superhero.

The lyrics are mostly just about the shared sense in this particular case — lots of high and stony equipment, power, pain, pure, etc. — but the chorus is about finding new love and how powerful it makes you feel. "Together, you and me, we'll destroy everything we touch!" Like you're suddenly Wonder Woman and you can do anything as long as you're together.

When I was making the song, I had just found out that this woman was "in love" with me, and it made me feel stronger than I'd felt in a long time. I'd forgotten how good it felt. I was given. And now I'm going to marry that person.

JASON COOLEY  
[bluebuttonband.com](http://bluebuttonband.com)

## "Ragman Rolls," Scott Baker, unreleased

"Ragman Roll" is a song I wrote a few years ago about a girl named Rogers whom I met shortly after I got a divorce in a previous life. I feel like she was a gregarious, black-haired beauty, and I was very confused about how beautiful I thought she was. And she was very coy about revealing the fact that she was in a relationship ... but she was.

Long story short, we ended up sharing whiskey and smoking pot on the back of her car at 10:30 in the morning after meeting at a bar she knew I frequented. I thought it was an isolated incident until she opened her mouth and history repeated itself. A long evening of sharing whiskey

## "No Gal Cooks Like Mine," Starline Rhythm Boys, Red's Place (2007)

The way to a man's heart is through his stomach. I am in love with Ms. Brothers and her cooking is one hell of a perk. For example, caught casual was macaroni, a classic dish from France, accompanied with fresh bread she baked. Her pasta bread has opened my heart to levels I never thought capable.

BILLY BRATCHER  
[starlinerhythmboys.com](http://starlinerhythmboys.com)

and drinking Guinness ended with some pretty serious tongue wrestling, until the stashed beer re-entered.

"Ragged Roll" is the song that came of the tryout, and the line that started it all in motion was the unforgettable thought that *"I'll always bear your name in the kitchen's empty chairs And I do."*

SCOTT BAKER  
[myspace.com/raggedroll](http://myspace.com/raggedroll)

### "Two of Us," Brian Clark, Solo Duo Trio (2010)

I have complicated relationships with writing. I go through cycles of a month or more of being insatiable for some chunk of the night, staring at the desk, writing at the mouth of my mouth, spending way too much time in introspection, examining some stupid thing I said the other night not taken, the crack in the bone over there, whatever. As I get closer to getting back into silent sleep, I get lost in a swirl of weird memories and/or visions.

This song may have come out of that weird, dreamy soup ... I think the first two verses are the fables of too much self-examination, too much worrying over the minuscule, scurrying around in one's head. And the last verse is the letting go of last crap, letting go of so much *ug* and just being part of the last has been each of the three verses, "the two of us." Because the whole time I've been the sleepless in bed. I've been right next to my wife. I've not forgotten at a second or taken it for granted. I've mostly just been quiet, trying not to spoil her night's sleep, too.

BRIAN CLARK  
[www.brianclark.com](http://www.brianclark.com)

### "Misty," Ryan Hebert, The Earth (2012)

I stumbled upon a chubby checkbook-sized, red-bordered vinyl at a music consignment shop in 2007. Her name was Misty Lynn.

My family, connected over 30 seconds of interaction during the height of that October, fell in love at a whiff. We lived in Colorado but longed for the fall in New England. We drove around in classic cars and made love to AM radio. The wind blew through our hair, and we ate In-N-Out [burgers] while wearing fun sunglasses. Up to that point, she was my

perfect relationship. I don't know where she ended up, but I hope she got out of LA, found that job she was hoping for, settled down with someone nice and somewhere our brief time together finally.

RYAN HEBERT  
[ryanhhebert.bandcamp.com](http://ryanhhebert.bandcamp.com)

### "When Stars Are Falling," Banjo Dan and the Mid-nite Plowboys, Kick Molly Through the Wall (2012)

This is about a guy whose sweetie has died. She's passed on to another world but not entirely — it seems she's lingering on the edge of this world, refusing him to come and join her. The call from beyond is fast and subtle yet urgent. He feels himself pulled in her direction but may have ambiguous as to whether or not he should follow the leap, figuratively. But it could be literally as well.

GARY LINDNER  
[banjodan.com](http://banjodan.com)

WHEN I WAS  
MAKING THE SONG  
I HAD JUST FOUND OUT  
THAT SOMEONE WAS  
"IN LIKE" WITH ME,  
AND IT MADE ME FEEL  
STRONGER THAN  
IT'D FEEL IN A LONG TIME

JASON EDDOLEY,  
BLUE BUTTON

### "Nellie and Peter," Nuda Veritas, Songs for Doing Dishes (2009)

"Nellie and Peter" came to me from absolutely nowhere as a Valentine's Day I recall coming home from work and taking a nap on the couch, not giving a shit about the holiday since I did not have a Valentine this particular year. I ended up picked up my guitar and wrote that song in less than an hour.

The song is a fictional story about two characters meeting independently and falling in love as they flee the two strongest men to escape the maniacal pack members, end up under the same tree and fall in love at first sight. There are a couple of lines that illustrate an age gap ("This rose was much, much, much older") Nella didn't know you were not supposed to do that / Peter knew you teens are supposed to do that). It's really, it is about survival in love, throwing caution to the wind ... and ultimate predators.

This song immediately won over a fundamentalist policy to live over a whale? Why not? What's the worst that could happen? Well, you end up alone on Valentine's Day writing imaginary love songs to no one. That's the worst that could happen.

REBECCA KOPCINSKI  
[rebeccakopcinski.com](http://rebeccakopcinski.com)

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# Life During Wartime

## Theater review: Time Stands Still at Vermont Stage Company

第十一章 购物

THEATER



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**P**laywright Donald Margulies' *Tower Records* still tells the story of two war veterans, but not the sort you expect. Boris, a photogenic misfit and Jason, a blear-eyed writer, are in their eighth year of living and working together. Which makes it their eighth year

you expect. Sarah, a pharmacologist, and James, a biochemist, were in their eighth year of living and working together. Which makes it their eighth year of putting off getting married. After single experience touring the world's wars and shrouds, Sarah and James are well schooled in pain, needs, deadlines and the chaos of war correspondence. The play begins as they return from assignments in the Middle East to their Brooklyn loft.

**MARGULINS**

thing who is today's guidelines, a scruffy-bitsy-r version of a skunk blonde. Sarah and James principally sell her short, but Mason has something the other three characters lack: a fully developed emotional core.

production of *Tone Shards* still, which opened last week, the performances, staging and story are gripping from the moment the lights go up.

The script is perfectly constructed and humorously pained, moving effortlessly between humor and dramatic intensity. Margulies draws four complex people and gives us reasons to care about them.

all of them. But he's also generous in doing own their flaws, and the play stubbornly resists easy categorization or simple solutions. This is a play about alone, which we

Once again, VSC weaves magic with the intricate carvings of the Flynnipace Series designer Blair Merleuk brilliantly builds realistic detail in a three-quarter-round

playing space that goes deeper. Gregory's free does to present a range of situations, from intense to confrontational

James keeps the energy pulsing with movement that underscores emotion and concentration as the characters' rapid-fire conversations, while still serving the narrative. Mephisto's world will be unanswered, overlapped dialogue. By building an ensemble acting style, he releases the tension in each character. The more intense we are in our characters and not just performances. We are in the loft, not outside going through a window. That proximity makes us feel as if the fire is here. This clashing intensity suddenly underscores a journal's need to preserve private journals to create stories, and the characters beneath them, public. What might a photographer in such moments of great human emotion, but find hand over the heart to explore like art?

Chris Cornell plays *Sands* with righteously concentrated color. She has the hard, opioid and a ready supply of the cynical and self-dispossessing wisecracks that fourth novels need for a career as a photojournalist in a war zone. When *Sands*' shell briefly cracks, Cornell will take the emotion, letting the truth of the moment surprise and overwhelm her. Cornell makes us care about the reason *Sands* has constituted an iron fagade, and despite how much fourth novels try to hide behind it, the sense never withers off from her emotional need.

*As Jesus*, Robert Horne battles not every essential has character the most uncompromising, the second fiddle to himself, the lower who wants stop a bit higher than remnant. Here is his man when he lets the residue of a scene sweep away him to do scenes when necessary a moment of battlefield treachery, or when he becomes explosive and potentially volatile drunk. At other times, he stays too close to the surface of Margarita's witty dialogue. There again, Jantz' main purpose is to show viewers another will of war: a desidered and

Paul Ungar plays Richard as a thoughtful, compassionate man who's quietly happy to have forged a Moysés-like alliance that seems to have some staying power. Ungar is graceful and wonderfully focused on stage, and his take on Richardson is a penetrating enigma. Jim Carter's conciliatory presence when first introduced to Richard's ability to capture Jones and Brinsford, and Ungar gives us theougher side of the character only when Richard makes a firm, and far-reaching, editorial decision.

Playing Mandy, Ken Buckley tackles a role that might defeat a lesser actress, for she must inhabit a character that the audience — like most real drama — is inclined to loath with contempt. Buckley manages him off in the lovely purity of this role, while it is a girl. One of the pleasures of the play is watching blonde Evelyn evince in due course just the right degree of distaste (she could have stopped at the easy punch lines), but Buckley probes and reveals Mandy's heart.

Margolin never misses an opportunity to reveal the sexual contradictions in his characters. When Richard and Mandie's son sends a laptop to look at Mandie's latest photos, they immediately approach, flicking from picture to picture, 8000 miles from the background. They are revealing about the solipsistic subjects that are impossible to see in their desire for more pictures.

Marilyn's expression of revisionist tales of courage, especially when the people who surrounded her take pride in their ability to be detached. Jones and Sandra journey into war zones (like courage, too), but, as they both admit, it's easier to find your self alive when danger is all around you. Above all, what does it mean to bring back proof of innocence when the viewer can do nothing to address shared?

Neither Margot nor Ruth offer any pat answers. As we watch these newly drawn characters whose life choices we can relate to, even though our own lives are affected by the decisions we make. And we can reflect on what it takes to build a strong, mature relationship. Both couples test their bonds to see how much closeness or distance they need, and the two women are powerful in what non-BF's realize about love, warmth, and most importantly, life.



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# Culinary Crossroads

Taste Test: The Bistro at Ten Acres

BY CORIN HIRSCH

**O**n a January night, the junction of Barrister and Rose Hill roads in Bronxville can be a wind-whipped, dark and lonely place, with seldom a soul in sight. This remoteness is probably what makes the miners' red lodge, built in the 1800s, seem like such an oasis.

For almost a century, travelers of all stripes have sought out the weathered Ten Acres Lodge on this corner. And for almost as long, the worn public rooms have served hungry, thirsty people in a succession of restaurants. The original centric Lagunette, Ten Acres Lodge's most recent entry, closed last fall.

Changing the lodges name was never an option for Mark Pasci and Linda Hanmer, Bronx locals who bought the place in early November. Though neither artisan had ever run an inn or restaurant before — Pasci worked in auto sales, the Scottish-born Hanmer in finance — they wanted to open yet another corner of local libations and comfort food. Within a day of their closing on the property, they plunged into a six-week renovation so they could open the Bistro at Ten Acres by the holidays and drive in some of Steeplechase winter visitors. Since then, they've also opened some of the local oysters.

The two bistro owners greeted the couple at every turn. When they ripped up some carpet in one of the dining rooms, they fixed gregarious, wide-glossy-pink floors in the basement. Pasci and Hanmer discovered a puzzle of hardware and objects left behind by previous owners, among them a Victorian couch that happily came upstairs but couldn't fit through the



basement door. What didn't were brackets, nailheads and a mirror, which they were able to fit in the bistro's door, along with a new long-carved bar resting atop crusty white zinc bar stools. They painted the walls deep red, gold and royal blue, covered a few chairs in fabric confabule, placed a soft floral on the dual-sided central fireplace and repurposed the base of a fallen maple tree as the horizon shelf.

The fireplace, floors, beamed ceilings and even the narrow halls that lead to the bathrooms are all part of the charm at this Acres Lodge. Once you step in from the cold, the building coos you in as it had

its own personality. This may be a narrow experience. Just days after the owners took over in October, the bar was already well established as a local hangout, no doubt owing in part to its all-American tap list. (Quinton & Happiness, from Middlebury's Drop-In Brewing Company, was the brew of choice one night we visited.)

Hanmer and Pasci made another decision when they lured on Lagunette chef Gary Auskiss, who assured them that his oeuvre extended beyond Cajun food to the Italian-American Alpine specialties they hoped to serve.

Rooted-birth New England

chef at both Zurchi and Alma, upscale Mexican restaurants in New York City, Auskiss here crafts a trout-pot-roasted *zote de ronco*, marinating in mole bread with jicama and citrus, saffron sauce and mesquite oil.

It isn't food for vegetarians or the faint-of-spirits. (Bistro looks large at the matzo, whether fries are as bland. A few appetizers might not measure extra, however, such as the pineapple salad, one of a handful of sides from Lagunette. Though it may not stand outting on a January night, the salad's flavor alone could last year.

CULINARY CROSSROADS: B-PLUS

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# SIDE dishes

BY EDIE HIRSCH &amp; ALICE LEVITT

**Yak to Go**VERMONT YAK COMPANY  
1000 LANT TO EAT ROLLING

Food lovers are always on the hunt for the next big thing. This spring, it could be yak burgers and sandwiches. Though Vermonters have been enjoying meat from VERMONT YAK COMPANY since 2006, the debut of a new food cart may bring the lean, protein-rich flesh to the masses.

According to Vermont Yak Company co-owner and Champlain College professor ROB WILLIAMS, the idea comes from chef and Champlain business major NICK POER. Poer first approached Williams on the Great Wall of China last fall when they were on an eight-day trip to Beijing. "We got talking about a food cart that served yak meat in Beijing," Williams remembers.

The result is a cart called MONGOLIAN, purchased from NICK-EM!, an Island Pond vendor that has a grow-out. Williams, whose company will supply the organic, grass-fed meat, is working on

marketing for Poer, who will be chef-owner of the mobile eatery.

Williams set up a Kickstarter.com campaign with the goal of raising \$7,500 to give Poer a running start. "It just seems like a no-brainer," he says. "If people in central Vermont [and Burlington] want to have a Yakitori/Mar Food cart, they can pitch in."

If Poer raises sufficient funds with the campaign, which ends on February 27, he expects to begin serving yak by May 1. His plan: walk-and-sit at both the Burlington and Winooski Farmers Markets, parking on Church Street for late-night eats, and floating audiences of summer festivals. Pending permitting, Williams says, Poer hopes to be a presence at the VERMONT FARMERS' MARKET. "We pair well with both," Williams notes, and at CRANBERRY POINT LOCAL, the food-vending area of Burlington's waterfront for Grand Point North.

Williams will certainly qualify as locally sourced



## Filling Up at VFN's Annual Meeting

The VERMONT FARM NETWORK holds annual meetings in January and February. On January 4, at the VERNON INN & MEETINGHOUSE, where chef ANDREW TROMP and staff tapped funds donated by their farmer-partners to set aside dozens of chickens, hens and laid producers from across the state. The guest speaker, chef from Heywood of Portland, Me., restaurants Rose Street, Eliot and Vermont counterparts in on-trend farm-to-table cooking.

After noshing on a welcome spread of LIVERWORT CANDY, HONEYED QUAIL ("in bags") and spiced sprouts with JEWEL BEAN CHIN CROUTONS, participants tackled one a dozen of local hams, root veggies and varieties of hearty casseroles. Pictured: seared beef flap steak from Weatherfield's BLACK WATCHMAN.

—CH

ests. Poer is partnering with REDDING BAKING COMPANY to make rolls. Vegetables will come from HARRISBURG ORGANIC FARM in Waterford, owned by another Vermont yak co-owner, DAVID HART. Williams. Cheeses and breads will also be local. Are new farms ready to start yielding?

—AL

## Richer Brews

CROP FEST AT BURLEY'S HOUSE BREWERY, RICHMOND, MAILED THIS WEEKEND  
MANY YEARS AGO CHIP

BURLEY'S BREWERY ordered an 8.5 barrel brewing system from Cropster, a Wisconsin brewhouse that produces compact, multiple wood ovens. Then the staff waited — as did Cropster head brewer, Bill

GIBSON, who joined the brewery in September.

Gibson is known for his steaming style beers. While he's in particular, to which he has devoted himself during decades of brewing in Utah, in Vermont and at New Hampshire's More Marzen Brauhaus Steaks & Brewing Company.

In December, the system finally arrived, accompanied by Cropster founder Bill Gaspary who traveled from Wisconsin to help install it. In early January, Gibson and Gaspary tested out batches of Munich-style Helles lager together.

Last week, that Helles was tapped for the first time, as was Gibson's hellespont style a German-style Weiss beer.

SIDE DISHES BY PHOT



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## Culinary Crossroads

By Linda Fentress  
and Mark Fenton



Blood. It looks like an exploded pelvis, or dried pineapple, bright-red cherry tomatoes, sliced onions and sliced red peppers, showered with melted anchovies and arame seeds. The citrusy dressing, dappled with sesame oil, is tart and addictive.

The soules introduce their salad, sitting on flour and erfahren, and bound some of the finest — plump, succulent, smooth. I've ever tasted in Vermont. (This because a theme: On my visits, the fruits de mer at Ten Acres, which come from nearby shores Scotland, tasted like they had been caught that morning.) The succulent, glistening teeth are studded with tiny grape tomatoes, their skins slightly blotted from the heat; each of a thousand forms formed a web of intersecting across the top.

Equally gorgeous, at least on the plate, was the barbecue shrimp — a handful of steamed Gulf shrimp arranged in a pool of papery, raisin-sweet bacon, then covered in dried, powdered Gulf shrimp remoulade. While the shrimp's shells helped to keep their flesh succulent, both my friend and I struggled to extract the meat, which made eating them neither easy nor satisfying. Luring the shrimp's skin might help, but I'm like me — or perhaps I need to take a lesson from the Louisiana-based side of my family,

The bigger plates at Ten Acres separate the vegetables from the carnivores. Pork shank, steak frites, roast chicken — these are hearty dishes for hungry people. And these days, it seems no Vermont meal is complete without some kind of duck. At Ten Acres, the kitchen approaches the bird with simplicity. Crisp skin on the breast and leg skinlessness with fat, and the meat, apparently seasoned only with salt, was rich and moist. The sliced, sautéed red potato on the plate were a tad undercooked, but the bed of braised red cabbage on which the bird rested was melting, buttery and tame, topped with slivers of apple.

Berry tomatoes made a third appearance at breakfast, overleafed with basil, sautéed salmon, scallops, shrimp and scallops so fresh they could almost swim from the plate. The sweet-potato hash, though fragrant with cumin, could have used more pizzazz.

At \$30, the most expensive entrée on this menu was also the most popular during our visit, judging from the dozen around us. Once it served at our table, we understood why. The pan-seared lobster came with its lobster jus and curled morsels of mango-flecked polenta. The accents of horseradish and butter melted into our faces before the first bite. The once wino known

 SIDE *dishes*  
CONTINUED FROM PAGE 61

CONTINUED FROM PAGE 11

that I dragged my finger through it as I dug deep into the lobsters parts to extract every last ribbon of succulent flesh. What had appeared so huge moments before was gone in a flash,

Some is also prominent on Ten Acres' dessert menu, nearly half of which is devoted to desserts.

Page 1



decent drinks; coffee spiked with brandy, Kahlua or soya, hot milk with brandy, hot buttered rum, even hot coca laced with peppermint schnapps. While we didn't indulge, the lively mix of locals and guests in the bar may have, as both our visitors, their dinner invited into the relatively sedate dining room, beckoning a few

diners once their meals were eaten. As I passed the bar on my way to the bathroom, I noticed the bartender dishing out the same generous pours we had received in our classes.

Less generous was the service, which was sharp one night and extremely languid on another. There were no words said, & I assure

an aperitif and a dessert shouldn't require two and a half hours at a table, but on our second visit, they did. We passed the long stretches between courses — or waiting for items such as bread with our mustard or a necessary utensil — chattering, staring at the fire trying not to watch a couple making out as a nearby coach

Fortunately, the low-calorie dessert didn't distract us from our dessert. Pastry chef Tess Cuthin seems to share her colleague's penchant for bigesse and drama. A Grand Marnier crème caramel, though too sweet for my taste, arrived topped with an impressive, three-inch-high crown of caramelized sugar. A plate of chocolate-bourbon pecan pie topped with vanilla ice cream was crunchy and richly indulgent. It was like marshmallows

With nothing left to order, we extricated ourselves with difficulty from the table it was tempting to take full advantage of the ledge and take a room, instead, we trudged back into the night, warmed from the inside out.

At 4.8 percent alcohol by volume, the Heller is light on its feet; Gibson wanted to create a standard session beer for the pub, and this is it. The Weiss — brewed with 80 percent wheat — is nutty, with tart-sweet Raisins and a spicy underpinning of clove and allspice.

Up next: an English-style brown ale and an American-style double-brown ale, both set to be released this week.

**GRENSEBORG'S HILL FARMSTEAD BREWERY** contained its much-touted world domination when it beat out more than 16,000 breweries all over the world to be named 2013 Best Brewery by Ratebeer, the world's largest beer review website. Eight of Hill Farmstead's beers were listed in the top 10 new beers of 2013, and the brewery picked up 30 awards overall.

Race Beer executive director Joe Tuckett says it was the first year the top brewery packed up so many high-level awards, and he called 2013 "the (first) Year of Hill Farmstead."

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**Touchdown!**

DISTRICT ROAD REPAIRS VARIOUS ELEMENT  
PROJECTS

The super bowl has come and gone, but this coming weekend, the **WINTER BOWL** is alive and well. On Sunday, February 30, at 3 p.m., the soup-tasting extravaganza will kick off for the first time since Souper Bowl III, held in 2000. As in the past, the Souper Bowl will be held at the **SHAWNEE RANCH FARM**, but this is the first time the farm itself, including chef **CHARLIE HENRICK** and event coordinator **KATHY HENRICK**, has been involved.

The original Souper Bowl was the brainchild of **HAB WORKINGPAPERS** organizer **ROBIN HODERICK** and **DANCY STURGEON**. McLeod says their busy lives got in the way of continuing the event, but she didn't stop a constant stream of requests for revival from past attendees. This year, McLeod made the last-minute decision to give the people what they wanted.

In just a few weeks, he's enlisted a who's-who of Utah River Valley restaurants, from upscale diners such as the **CORINN MANOR** and **TOMMY'S RESTAURANT** at **SUBARU CITY**, to casual spots including **BRIDGE STREET COUNTRY** and the **WRENNS STORE**. The evening will begin with slices from **AMERICAN PLATE** before that, diners eat out their own bowl-and-spoon soup provided by the Round Barn to feast on four-course meals.

"A lot of people think, 'Oh, it's just soup, you'll have to go re-dinner afterward,'" Biedenbach says. "But if you go to each of those tables, you're going to be sloshing for sure."

At press time, Menzer didn't yet have a list of soups — even his own is still to be determined. In past years, he has served cheddar-ale soup in local hydroponic tomatoes, beef stew in pastry, and a make-your-own option that allowed guests to combine their favorite stocks, meats and veggies. This year a choice are menu to be equally lenient... and those

1





## Special Valentines Day To Go Menu

### • Soup •

Romanesco asparagus & watercress soup with shaved parmesan cheese & chives

### • Salads •

Moroccan green salad with lemon dressing and pita chips

### • Thee, Dips •

Potato leek soup, herbed ricotta with pesto, potato souffle in shallot butter, falafel salad, served with herb mint pita bread & hummus

### • Mezze/Laundry Options •

Bacon wrapped in jicama with lime & cilantro and herb pepper jack macaroni & cheese with cornbread dressing

### • Desserts •

Reindeer cookies with chocolate sauce or lime & citrus chia seed cups with graham cracker crust

### • Flavors •

Desertion City's Caramel pie, graham cracker truffles

### • Soups •

Asparagus & potato chowder & bisque All soups served in clear soup bowls  
Pasta & sandwich options available & add \$2.00 per person  
Meals for 10 or more people \$100.00

[www.centercafevt.com](http://www.centercafevt.com)  
Check us out on Facebook!  
Open Daily 11am-8pm, Kitchen 11am-7pm  
Closed Mon 12pm-4pm, Tues 12pm-4pm  
Wednesday-Sunday 11am-8pm  
Burlington, VT 05401 802.860.7222



Join us on Valentine's Day!

### Featuring ...

- tempura asparagus with sweet chili glaze

- filet mignon with lobster hash, demi glace & black garlic butter

- persian love cake



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Call for Reservations

15 Center St. Burlington

Love and Marriage Issue

# Feasting, Home Style

The best Jordanian wedding caterer in Vermont, for one bride, is mom

ALICE LEVITT

**E**ven Hayat never thought she'd be regarded as "it" was not planning on that in just kind of happened," says the now 31-year-old University of Vermont global studies major. "It's an amazing story."

The Middlebury native is talking about Alaa Baker, the 30-year-old engineer and lifelong family friend she married as a ceremony in Jordan in 2011. However, according to their cultural traditions, they're not allowed to act like a married couple until after the celebration. Baker moved into the finished basement of Hayat's parents' house in November, while she remains in Burlington for school.

"We've never lived as a house together. We've never done anything. It's very much like it's a dating period," explains Hayat, a smart, fast-talking young woman whose parents moved to the States from the West Bank in 1979. "I cannot wait to get our life started."

This spring, once Baker has found employment, the couple will finally hold their wedding reception. And the feasting will begin.

Like many New Americans, Hayat's family won't order her wedding meal from a caterer or restaurant. For all the Vietnamese restaurants that have sprung up in Vermont in recent years, there's still a dearth of catering options for immigrants from Africa, the Diaspora and the Middle East who seek traditional meals. And that's where family comes in.

Hayat says she plans to incorporate some Western traditions and Vermont touches into her ceremony. Jars of Mason jars, for instance, will get Jordanians, for whom her own hand-painted dinner designs. But the bulk of the ceremony — and the food — will be thoroughly Middle Eastern. That's why Hayat is enlisting her mother, Nahla, to do the cooking, and her brother a local restaurateur, in fact.

Nahla Hayat knows her way around the kitchen, the grew up in the restaurant business. Her father owned a restaurant in her native Jordan, and her mother helped him do the cooking. "I wanted to help, but he'd say, 'No, you're a hard job,'" Nahla remembers. Her favorite soup has been eaten in Jordan. Her son, Nahash Hayat, who goes by Sami, carries on the family tradition, his chef-owner of Middlebury



I'VE ALWAYS WANTED MY MOM TO COOK FOR MY WEDDING, BECAUSE SHE IS AN AMAZING COOK.

SHAH HAYAT

Market and Bistro. And of herself known Sweet Meets Bistro, also in Middlebury.

Family-prepared wedding meals aren't uncommon in the Middle East. Sabra's husband, upholsterer technician and entrepreneur Mahomed Hayat, says eating and wedding meals have recently become more popular in both Jordan and his native Palestine, but mostly among city dwellers. Where he and Sabra wed in 1972, their western countries weren't celebration-friendly. They married their nuptials within single family dinner tables with zero permission by the government to move to the Palestinian West Bank city of Ramallah with her husband, where she became a teacher, while he continued to a local delicatessen hospital.

There, Mahomed Hayat met American eye surgeon William Estes and obtained a work visa to join Estes in his Middlebury practice. The Hayat family moved to Vermont on December 13, 1979, with their three sons. Two daughters would be born in the Green Mountains, including Eman, the youngest.

Eman, the eldest Hayat child, was 4 when her family moved to Middlebury. When he married his wife, Mire, seven years ago, his mother was the close choice

to enter their ceremony at Colchester's Islamic Society of Vermont, he recalls. (She also had a Western-style wedding on Block Island, R.I., where he and Mire once worked together, and planned a third celebration in Jordan that never materialized.)

"In a chef book, obviously, I was the one getting married, so I didn't want to do it myself," Eman says. "Sabra loves cooking. It's something she's done for my whole life, and she does a great job."

Sara and Mire's original guest list of about 140 for the celebration had jumped closer to 250. Sabra Hayat had previously cooked in bulk for Sarajevo's celebration at the Islamic Society (in which the family is active), but never on that scale.

In her daughter's case, Sabra passed the test with flying colors. The spread of roasted lamb, hummus, tabbouleh and a roasted chicken and rice dish called maqluba inspired a young Sabra Hayat. "It was a lot of food. It was awesome," the bride recalls. "I still remember that huge leg of lamb. I just knew to put the leg of lamb in

More food after the classifieds section. PAGE 48





# Pawsitively Entertaining

**G**regory Popovich trained with the Moscow Circus, his fellow performers did not. That's because the renowned clown and animal trainer rescued them — 10 dogs and 15 house cats — from shelters. Humanely trained using positive reinforcement, these four-legged wonders showcase feats of agility, balance and strength in the World Famous Popovich Comedy Pet Theater. Pumas climb and leap while their canine counterparts jump rope, play football and show off other skills. Voted best family show in Las Vegas, this interspecies act has toured more than 20 countries and continues to dazzle audiences of all ages with lighthearted stunts and stunts.

## THE WORLD FAMOUS POPOVICH COMEDY PET THEATER

Fri-Sat Feb 8-9, 7 p.m., at Rosemont Theatre in Roseland. \$10-\$30. 800-24-83738. [www.popovitch.com](http://www.popovitch.com)



PHOTOGRAPH BY JEFFREY D. LINDNER

FEB. 8 | THEATER

## Getting Personal

Rather than shy away from potentially embarrassing material, Mike Birbiglia dives right in. The standup abandons the fast pace of traditional comedy delivery in favor of a longer narrative — a style he honed in his feature, which became the award-winning independent film *Sleepwalk with Me*. Ranch lines find their way into the conversational storytelling of his current show, "My Girlfriend's Boyfriend," titled after a particularly awkward moment from high school, which sets the tone for the anecdotes that follow. Birbiglia reminisces about romantic mishaps with the spot-on timing of a seasoned pro.

### MIKE BIRBIGLIA

Saturday, February 9, 8 p.m., at Flynn Theater, Mountain View. \$15-\$16. Info: 803-369-5700. [www.flynn.org](http://www.flynn.org)



PHOTOGRAPH BY JEFFREY D. LINDNER

FEB. 9 | COMEDY









# calendar

SATURDAY, APRIL 26

**Stander's House of Multicultural Witness**, Burlington  
7:30 p.m. in Free. [www.stander.org](http://www.stander.org)

**CONTRA DANCE & FORTUNE TELLER**, **Revere**:  
Lay low this Saturday with New England dance while  
Athena can read your future. [www.contradance.com](http://www.contradance.com)  
strengths and weaknesses, plus lots of good mirth.  
Adults \$10, ages 12-17 \$5. [www.contradance.com](http://www.contradance.com), ext. 472-0809.

**THE HOLY SICKS**, **Peter**: Adults and kids will circle  
the floor from 7 p.m. till 10 p.m., and boys dressed by  
British cultist Renaissance Newfangled Renaissance  
make 7:30 p.m. [www.holysicks.com](http://www.holysicks.com)

**LAWN & GARDEN**: See [www.lawnandgarden.com](http://www.lawnandgarden.com)

**MARSHM MELTIN' CANDY: HAMMANN NIGHT**: Hammann  
will be there with his hand-crafted candy treats  
including his signature "Hamm's Melts." [www.hammann.com](http://www.hammann.com)  
David Hammann: Tracy Hall. Free with \$10 m.s. DS. 8  
Tree for kids under 12. By donation/no minimum. [www.hammann.com](http://www.hammann.com)

**SHREWD AND SWEET**: [www.shrewdandsweet.com](http://www.shrewdandsweet.com)

**SWING DANCE**: Open floor swing dancing,  
moving swing-style steps, including the Lindy Hop,  
Chacha, Rumba, Salsa, etc. [www.swingdancer.com](http://www.swingdancer.com)

**WALK THE BIG CANOPY**: Come behind the pink and  
plumage of Halfpenny's Canopy. [www.halfpennyscanopy.com](http://www.halfpennyscanopy.com)

**WILBURF'S**: See [www.wilburf.com](http://www.wilburf.com)

**festivals & festivals**

**GREAT ROLL IN GRAND ISLE**: See [www.greatroll.com](http://www.greatroll.com)

**HOLLYWOOD**: See [www.hollywoodvt.com](http://www.hollywoodvt.com)

**film**

**2004 ACADEMY AWARDS NOMINATIONS ANNOUNCED**: [www.oscar.org](http://www.oscar.org)

**SCOTTISH FESTIVAL**: Evenings of Scottish music, food,  
folk, and entertainment. [www.scottishfestivalvt.com](http://www.scottishfestivalvt.com)

**SHAWNA KABERINA**: See [www.shawnakaberina.com](http://www.shawnakaberina.com)

**SHAWNA KABERINA**: See <a href="

**PYTHONS** Snapping Auction: Auction item: Hopkins Center, Bennington College, Hanover, N.H., 4 p.m., \$2-\$40, info: 802-246-2422.

**BERKSHIRE CONCERT & MARBLEGATE CENTER** Zepheri psalm from Polypheme will be performed from 7 p.m. Saturday, Feb. 10, at the Berkshires Center for the Performing Arts, 1000 Main St., Pittsfield. Tickets: \$15-\$25. University-enriched PTA, 802-238-0230.

**REAGAN 80 BIRTHDAY** Get up, get down, get up, get down! Berkshires Interim orchestra, soloists and performers at Community Services, Berkshires Hall, Lenox, 7:30 p.m., \$10-\$15, 413-628-3018.

**WILDLIFE ON CLOUD 9: "WILDLIFE" IS NIGHT AT THE PARK** Exotic animals, birds, mammals, reptiles, amphibians, insects and more! Presented by the Loyalists of the Ridge, Ridgefield Animal and Other Valley Long Must Center, 301 Michael McCloskey Drive, Putney, Vt., 6 p.m., \$10-\$15, info: 802-323-2921.

**BUHLBACH ENSEMBLE: MUSIC SERIES: ONE OF A KIND** Buhlbach Ensemble: Microcosm, a musical series featuring unique aspects of American folk music. Benefit for local nonprofits. First performances feature: "Deltage Stand," Campbell's, with Chuck Deltage, 3 p.m., \$5-\$10, info: 802-323-2921.

**EASTRON STRINGS MASTER CLASS SERIES: JAZZIE STRINGS CELEBRATE** Master class for chamber musicians, students and artists designed for each audience. Emily-Louise House, center, 6:30 p.m., Colchester, Vt., 9:15 a.m.-4:15 p.m., \$10-\$15, info: 802-563-5005.

**JOHN JESSEWSKI BISTRO** Expended on the ambivalence of "giving up." The enigma of actually attempting to abandon something you've enjoyed so much. Tuesdays, Tuesdays, Tuesdays, 7:30 p.m., 100 Main St., Rutland, Vt., 802-783-2222.

**NORTH-EAST FIELD BAND** Concerts at North-East and North-East elementary schools; the four concert bands from North-East perform songs in John, Brown, Dixie, Civil War, 7 p.m., \$10-\$15, info: 802-783-7323.

**PANTON PLATES 20: CELEBRATE PARTY & MARIN EXTRAVAGANZA** A three-course dinner with wine pairings, followed by a dessert course. \$100 per person, including gratuity, plus a copy of original album. Come, eat, vegetarians. Open Kitchen, 7 p.m., \$10-\$15, info: 802-323-8337.

**WHITE STARBURG 44** Foster turns come alive with his local musicians performing as part of the extensive winter Music Series. An acoustic gathering at 5:30 p.m. precedes the main Afternoon Concert at 7 p.m. \$10-\$15, info: 802-323-7004.

**RACHEL SWARTZ-PHINE** The virtuoso violinist performs as a guest artist during a concert on the life and music of Johann Sebastian Bach, featuring recordings of Faustus, Cantata 140, Cantata 147, Monteverdi Vespers, 7:30 p.m., info: 781-3811.

**THE GIBSON BROTHERS** The Gibson Brothers bring top-notch at the 2012 International Bluegrass Music Association Awards, benefitting the Food Pantry, 8 p.m., \$10-\$15, info: 802-323-8337.

**THE GIBSON BROTHERS** The Gibson Brothers bring top-notch at the 2012 International Bluegrass Music Association Awards, benefitting the Food Pantry, 8 p.m., \$10-\$15, info: 802-323-8337.

**EDGAR HALLIGAN: SHUFFLE** A one-city-deep tour, the course-published series tour of 2013. It's the first time that Edgar can be seen in New England since his 2011 tour. Edgar Halligan, 8 p.m., \$22-\$30, info: 802-464-8844.

**NEWPORT FEDERAL FLORIDA** "Snow and individuals" is my motto for the winter of Lake Michigan. Come to our winter festival and celebrate the spirit of Olympia, as Vermont, clean air, 10:30 a.m.-3 p.m., \$10-\$15, info: 802-238-1100.

**SLASHED BIRDS** Weather permitting, beginning Feb. 2 at 200 feet above sea level, the owners of a winter tour of killing lakes, Birds' Way every Friday from 10 a.m. to 4 p.m., \$40. For info, 802-323-3144, 800-864-4442.

**SNOWSHOEING** Snowshoeing is a great way to explore winter's beauty while staying warm. Participants make their way along a snowshoe trail near the Green River Inn, 10 a.m.-3 p.m., \$25. For info, 802-323-3144.

**EDGEMERE TRACKING WALK** The ultimate winter walk! Located in the Green Mountains, Edgemere is a great place to track signs of wildlife. Snowshoes, binoculars and trail mix included. Woodlark Inn, Route 100, 10 a.m.-3 p.m., \$15. For info, 802-323-3144.

**WHITEFIELD CHAMBER OF COMMERCE** The Whitefield Winter Festival is a great way to experience the beauty of winter. Snowshoe, cross-country skiing and more!

**WHITEFIELD WINTER FESTIVAL & HISTORY & FOLKLORE** Visit Whitefield Inn and learn about the history of Whitefield, including legends and home story tellers from residents. Refreshments, lots of local baked goods. Quilts, 1-4 p.m., \$5-\$10. For info, 802-323-3144.

**WHITEFIELD COMPUTER CLASS** Learn how to use your computer, step by step, for navigating Microsoft Excel and SharePoint at Whitefield Library, Craftsbury Public Library, 2 p.m., free. Pre-register, 802-323-3144.

**GENEALOGY: USING THE INTERNET & LIBRARIES** MARJORIE MITCHELL, author, "Find Your Roots," will teach how to use the Internet and library resources to map out your family tree. Tuesdays, Tuesdays, 7 p.m., 100 Main St., Rutland, Vt., 802-783-2222.

**INTRODUCTION TO DIGITAL VIDEO EDITING** Paul Cat, Professor, leads a workshop on the editing software iMovie. Qualia, South Burlington, 7 p.m., free. Pre-registration required.

**INTERVIEW WITH INCREDIBLE MEMORIES WORKSHOP** If you'd like to find out more about your family's life stories, this is the workshop for you. Tuesdays, Tuesdays, 7 p.m., 100 Main St., Rutland, Vt., 802-783-2222.

**GRANDMA TUESDAY & FRIENDS** Come to the Rutland Senior Center, 10 a.m.-1 p.m., free. Come to the Rutland Senior Center, 10 a.m.-1 p.m., free. Come to the Rutland Senior Center, 10 a.m.-1 p.m., free.

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**INTERVIEW WITH INCREDIBLE**

# THREE BROTHERS Pizza & Grill



**Football Special**  
8 large 10" F-topping pizzas,  
8 hamachi wings, plus of  
Ben & Jerry's ice cream  
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Same amazing atmosphere



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## calendar

SATURDAY 4 P.M.

**VERMONT HOMESTEAD BAKERS** Hosted by the New Jersey 50th Anniversary of the Coop Country Fair and Vermont State Chambermen. Demo from 11 A.M. to 1 P.M., 10:30 a.m. to 4 p.m. at the Vermont State Fairgrounds, 101 W. St. 2010, Route 100, 802-864-4400; admission: \$10-\$15. Info: 802-558-4400 or [vtcoop.org](http://vtcoop.org).

**Blur**

**BLUES IN BLOOMFIELD** At the Chelan County Parks and Recreational District's 10th Annual Blooms in Bloomfield Concert Series, featuring Matt Gosselin and Mattie Tamm. The Bluebird Inn, 101 S. Main, 509-687-3000; info: 509-687-3000.

**Bluettes**

**BLUESMAN'S FOLLY** See THIS DAY 3 P.M.

**LOVE LIVES AND WHAT THROWS IT** See THIS DAY 3 P.M.  
plus 8:30, 10:30 p.m.

**THE IMPORTANCE OF BEING EARNEST** See THIS DAY 8 P.M.

**TIME STAMPS STOLE** See THIS DAY 8 P.M.

**blowfish**

**BONNIE & CLYDE: THE MUSICAL** See THIS DAY 8 P.M.

**BUDDY: CONCERT** Watch athletes speak their hearts and sing their souls. Richard Marx, Holly Johnson, 8 p.m. 509-687-3000; info: 509-687-3000.

## SUN. 10

**blueberries**

**BONNIE & CLYDE: THE MUSICAL** See THIS DAY 8 P.M.; 8:30, 10:30 p.m. plus 9:30 p.m. at the Mayan Theatre, 100 N. Franklin, 8 p.m. 509-687-3000.

**bobcats**

**BALFOUR FOX CALLING** Learn the basics

How people set traps and tricks set to control coyotes. Presented by Oregon Department of Fish and Wildlife, 10 a.m. to 3:30 p.m. 509-687-3000.

**LONG GONE** See THIS DAY 2 P.M.

**bokeh & festivale**

**BREAK IT UP GRAND TALE** See THIS DAY 8:30 A.M.-8 P.M.

**books**

**2013 ACADEMY AWARDS-HONORABLE MENTION** See THIS DAY 10 P.M.

**WANNA KARAOKA** See THIS DAY 10 p.m. 5:30 p.m.

6:45 p.m. 8:45 p.m.

**STEAK & BURGERS** See THIS DAY 10:30 p.m.

11:30 p.m. 2:30 a.m.

**foos & dribble**

**CROSS COUNTRY & DISTANCE** The Northern Idaho Cross Country and Distance Running Association hosts its annual race on Saturday, Jan. 19, starting at 8:30 a.m. with a 5K, followed by a 10K, 15K, 20K, 25K, 30K and 40K. The group will compete in the 2013 Allstate 10K race, which includes food and drink, pre-race activities and post-race awards.

**NOODLE CAFETERIA/HIGHTECH** From the kitchen to the classroom, meet teachers, growing and learning about growth throughout the school year. On evening of Open Houses, students eat dinner with their parents and teachers. Details: 10 a.m.-4 p.m. 509-687-3000.

**WHITE CHOCOLATE WEEKEND** See THIS DAY 8 P.M.-8:30 A.M.

**WHITE & CHOCOLATE WEEKEND BIRTH HOUSE** See THIS DAY 8 P.M.-8:30 A.M.

**bokeh & festivale**

**LIGHT HOUSE SPIRITUAL MEDITATION GROUP** By appointment or in fact take on request.

FIND FUTURE DATES + UPDATES AT [SEVENDAYS.VISIT.COM/EVENTS](http://SEVENDAYS.VISIT.COM/EVENTS)

designs arouse the mind, body and soul—spiritually, physically, and emotionally. Info: 509-687-3000.

**TRIVIUM: KING OF THE DAEGU INVITATIONAL**

**TRIVIUM GAMES** Let us know if you'd like to participate in our entrepreneurship competition to create something unique like: "Smart clothes" and "Inflatable bags" and "Wangford Elementary School". Participants must be 9 p.m. \$100. 2013: 9 p.m. Info: 509-687-3000.

**books**

**PICTURES OF PRESCHOOLERS FUNDRAISING**

**BUDDYCAST** Hosts between 8:30 a.m.-4:30 p.m. and 6:30 p.m.-9:30 p.m. featuring team names and fun facts about each team. Guests can join the show via telephone. 101 W. Main, 509-687-3000; info: 509-687-3000.

**bookstore**

**BRUNCH CONVERSATION GRUB: DINERCHIES** Party, music, cocktails! Spoken word, live art, a visual artist, a local brewer. Info: 509-687-3000.

**CAFFÈ VERSO** See THIS DAY 3 P.M.

**CELESTE & VIOLET: VALENTINE'S DAY** Celeste Taylor Go has announced a series of Valentine's Day performances featuring local artists, including Holly Johnson and Tracy Pritchett, who reflect the many aspects of love. Shuler Theatre, South Hill, 8 p.m. 406-687-2800; info: 406-687-2800.

**booksellers**

**CHILLIN' RIDGE** See THIS DAY 11 A.M.-8 P.M.

**CHIMNEY ROCK** At this home-style New Year's Eve dinner, hosted by the Rockin' Roosters, come dressed in your favorite holiday attire and join in the fun for a night of dancing, great food, and lots of laughs. Details: 6 p.m. 509-687-3000.

**COOKIES**

**COUPLES: THE CHINESE NEW YEAR** Come to learn the art of the traditional Chinese New Year. Details: 10 a.m.-4 p.m. 509-687-3000.

**cooks**

**COUPLES: THE CHINESE NEW YEAR** Details: 10 a.m.-4 p.m. 509-687-3000.

**cooking**

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**chamber**

**FACULTY SCHOLARSHIP FESTIVAL** Donor profiles, current offerings, up-to-the-minute bid prices, previous bid history, and more. Details: 10 a.m.-4 p.m. 509-687-3000.

**LOVE, LIFE AND WHAT I KNOW** See THIS DAY 8 P.M.

**LOVE STYLING STYLÉ** See THIS DAY 8 P.M. A private discussion for the #Effortless #PTD #Lovers.

**MEET GENEVA** Geneva hosts a remembrance event with a special program, and the business community and education institutions join forces to honor the legacy of Senator Geneva. Details: 10 a.m.-4 p.m. 509-687-3000.

**THE IMPORANCE OF BEING EARNEST** See THIS DAY 8 P.M.

**WINTER STYLING STYLÉ** See THIS DAY 8 P.M. A private discussion for the #Effortless #PTD #Lovers.

**HEART & HEARTH INN** See THIS DAY 8 P.M.

**HEART & HEARTH INN** Details: 10 a.m.-4 p.m. 509-687-3000.

## MON. 11

**clubs**

**NO-PREP/NONSTOP HELP** See THIS DAY 9:30 a.m.-10 a.m. 10:45 a.m.-11:15 a.m.

**club**

**ANNA KARENINA** See THIS DAY 9:30 a.m.-4 p.m.

**ARMED SERVICES** Spokane's own service men and women are invited to the annual Armed Services Breakfast. Details: 7 a.m.-11:30 a.m. at the Spokane Veterans Center, 1001 Robert Smith and Mac Court Convention Center, 101 S. Monroe, 509-344-1800; info: 509-344-1800.

**STYLING BY ENTREPRENEUR** See THIS DAY 8:30-9:30 p.m.

**food & drink**

**COMPLIMENT OF THE CHINESE NEW YEAR** Details: 10 a.m.-4 p.m. 509-687-3000.

**cooks**

**COUPLES: THE CHINESE NEW YEAR** Details: 10 a.m.-4 p.m. 509-687-3000.

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...and more!



Festivities begin at 2pm

Judging begins at 3pm

Raise Money, Win Prizes





Summit Health is committed to being a part of our community by supporting local non-profits and organizations. We are proud to support the following organizations:

**SEVEN DAYS** See WED 02/08

#### Health & Fitness

##### GYM/HIIT/ZUMBA

SAT 10:00 AM - 11:30 PM

##### LIVESTRONG CULINARY

##### MENOPAUSE & MORE

##### CARE USES

MON 10:00 AM - 11:30 PM

##### CLASSICS COOKING

TUE 10:00 AM - 11:30 PM

##### COOKING CLASSICS

WED 10:00 AM - 11:30 PM

##### COOKING CLASSICS

FRI 10:00 AM - 11:30 PM

##### GYM/HIIT/ZUMBA

SAT 10:00 AM - 11:30 PM

##### GYM/HIIT/ZUMBA

SUN 10:00 AM - 11:30 PM

##### GYM/HIIT/ZUMBA

MON 10:00 AM - 11:30 PM

##### GYM/HIIT/ZUMBA

TUE 10:00 AM - 11:30 PM

##### GYM/HIIT/ZUMBA

WED 10:00 AM - 11:30 PM

##### GYM/HIIT/ZUMBA

THU 10:00 AM - 11:30 PM

##### GYM/HIIT/ZUMBA

FRI 10:00 AM - 11:30 PM

##### GYM/HIIT/ZUMBA

SAT 10:00 AM - 11:30 PM

##### GYM/HIIT/ZUMBA

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##### GYM/HIIT/ZUMBA

FRI 10:00 AM - 11:30 PM

##### GYM/HIIT/ZUMBA

SAT 10:00 AM - 11:30 PM

##### GYM/HIIT/ZUMBA

SUN 10:00 AM - 11:30 PM



#### marinade

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**SPINE PRACTICIAN** Chiropractors provide pain relief through the assessment, diagnosis, treatment, and prevention of musculoskeletal and nervous system disorders. Visit [www.spinepracticianvt.com](http://www.spinepracticianvt.com) Call 873-4488.

**LIBRARY OF VERTIGO** Located in the Green River Library downtown, the library offers a variety of resources to help you live a better life. Visit [www.libraryofvertigo.com](http://www.libraryofvertigo.com) Call 802-860-4544.

**MANAGERS' INSTITUTE FOR HIGH-LEVEL COMMUNICATION** In its third year, this intensive six-week program, John Deacon lectures specific areas for improving physical and emotional health and relationships. Visit [www.john-deacon.com](http://www.john-deacon.com) Call 802-863-2345.

**STYLING** **COLLEGE NIGHT** See WED 02/08 7:00-8:30 p.m.  
**OPEN MOUNTAIN TEEBIE TENNIS CLAW** See WED 02/08 7:30 p.m.  
**NIAMI BURGERS** See WED 02/08 4:30-8 p.m.  
**TRAPP HORSES CUP 2018** See WED 02/08 8 a.m.-4:30 p.m.

#### Events

**DIGITAL HEALTH REVOLUTION PANEL** In search of ways to fill January and February with fun, the Bluebird Tavern is hosting a panel discussion with Dr. Vicki Smith and Dr. Michael S. Hirsch, co-authors of *Annoy Elements and Humanize: Judge personal data about technology, mental health and the medical field*. Visit [www.BluebirdTavern.com](http://www.BluebirdTavern.com) Call 802-540-1736.

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**THE 9TH ANNUAL SWIM-A-THON** See THUR 02/08 7:30 p.m.

**THE 9TH ANNUAL SWIM-A-THON** See THUR 02/08 7:30 p.m.

**BLUESBERRY BUTTERMILK BREAKFAST MEETING** See WED 02/08 7:30-8:30 a.m.  
**WEARE A-MEETIN BOOK SALE** See SUN 02/11 1-3 p.m.

#### OUTH MEDIA LAB

See WED 02/08 3:30-4:30 p.m.



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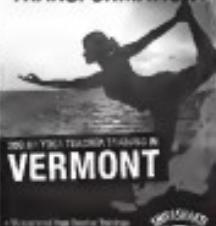
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# Not Fade Away

An interview with Yo La Tengo's James McNew

BY DAN SOLLER

**I**n the pantheon of indie rock, Yo La Tengo occupy a place alongside the giants of the genre, bands such as R.E.M. to Spinal Tap, the Pixies and Dinosaur Jr., whose contributions have directly influenced subsequent generations and shaped the course of indie-rock history. You don't tell them that.

"I really don't think much about that stuff," says Yo La Tengo bassist James McNew in a recent phone interview.

YLT, which began on the Mount Rushmore of indie rock, should such a statement ever be uttered. But McNew, a key member since joining the band full-time in the early 1990s, says the band still prefers looking ahead rather than nose-gazing. That is clear on the new album, *Roof - Vultus*, the full-length since their 1994 debut, *Ride the Tiger*. The record, produced by John Staton of the Box and Cake and Tortoise, is classic Yo La Tengo, featuring steady clavé marching along steadily, twang on typically hoarse tones, and enough ingenious twists and turns to keep audience guessing. This after more than 20 years in the biz.

In advance of Yo La Tengo's upcoming performance at the Higher Ground Ballroom on Tuesday, February 12, *Newsday* caught up with McNew on the road in St. Louis.

**SEVEN DAYS:** After working with producer Roger Moutenot for 20 years, you went with a new producer for *Fade*: John McEntire. What prompted the switch?

**JAMES MCNEW:** The switch was really nothing more than wanting to try something new. It took us a very long time to think about something like that, but I can't say why. We've known John as friends for over 20 years and we're huge fans of the things he does in his production.

It was a great experience working with him. We gave ourselves over to his recording process and let him do his thing. At the same time, John was very interested in letting us put our marks and what-not on it.

**SD:** Was there a "feeling out" phase working with John?

**JM:** Definitely. We were friends, but in the sense of working together in the studio, we were strangers still. We started



Yo La Tengo

## IT DOES FEEL LIKE WE'RE STILL GROWING, MORE THAN EVER IN SOME WAYS.

JAMES MCNEW

working with Roger more so. And even now, our technical language in the studio isn't the most precise. So Roger knows how to interpret what we liked and what sounded good. He understood us. To work with John, we had to come together to figure out how to express to him clearly what we liked and why. That was something we didn't really think of before hand. But once we were there on the spot working, we did come together in that way, being able to verbalize things really informed the way the sessions went. It gave us purpose.

**SD:** Yo La Tengo are famously critical darlings. Do you pay attention to the things people write about you?

**JM:** I would say "yes" do. I don't take it personally. Sometimes I'll read things that it's not. It's a strange situation. If I see a publication that says some kind of a song or system or grading system for a record review, I will either stop reading that magazine or simply not believe anything that

magazine says. I think that's kind of ridiculous. Is everybody "Why bother reading the rest of the review?" That's up to individual doors would also work. But that's just me. I have my own issues.

**SD:** I've often wondered about that. How does Pitchfork quantify an 8.1 versus an 8.3? What's the formula?

**JM:** Yo La Tengo are often cited as an influence by younger bands. Is that a surreal thing for you?

JM: I guess so. I really don't think much about that stuff. I don't take stock, really. Jesus Jackson wrote a book about us last year [*My Day Coming: Yo La Tengo and the Rise of Indie Rock*], which was kind of related to your question. While I think he's a great writer and a really nice guy and I thought the book turned out good, at the same time it's a very weird thing to do. It's like a statue of yourself, which is just the

strangest thing. I think it might have been the band Why? that wrote a song about it being hard to make a statue of someone before they're dead. I kind of agree with that. I'm really proud of everything we've done, but I don't look back and regret it very often. We're more interested in moving and moving forward. It does feel like we're still growing more than ever in some ways. So I haven't found a way to balance those things yet.

**SD:** What are some of the biggest differences between making records now and when you were, say, in your twenties?

**JM:** Well, from a technical standpoint, it seems like the whole world has changed. But I think we're better at it now. We're more comfortable now. As far as it's a business world, it is very much like the basic premise of "Reforma." We started such a long time ago, and to look around now, it's like this synergistic future that we're currently in.

**SD:** Speaking of which, I'm guessing during the closing credits for "The Simpsons" has to be a career highlight.

**JM:** That was quite a day! One of the writers of the show was a fan of ours and came to us one night. He introduced himself and I recognized his name right away. We were friends for a while, and he thought we'd be really good for the music in the end of an episode he'd written. He asked us to do it, and we dropped everything.

It was so much fun. The only specific thing they gave us was to make a maybe darker version of the theme song. Knowing we'd basically eat live on camera around psychiatric music, we did this demo one based on "Romance Never Dies," which they used, and one based on "Ode" by John Coltrane, which was pretty out there, and another based on "Rock Bottom" and the Avett's lead off track version. Apparently that one would make a good single. We should put that one out. ☺

# SOUNDbites

BY DAN ROLLES

## From A-Dog to Z-Trip

**I**T IS A DOG. You'll have to sit this Jason's Day. Well, more specifically, it's Jason. And if I'm told I don't have the power to officially designate special, citywide holidays — see my ill-fated attempt at "IRB HUMOR Day," "THE LOOK-A-LIKE Week" and **DAN ROLLES' APPRECIATION Month** — I've told it has something to do with my son Jason the mayor. Well played, Jason.

Anyways, if I did wield such powers, my first set would be to designate the upcoming seven days as A-Dog Week, since we'll have not one, not two but three beloved brother brothers raising money to help the extendable local DJ — **SKA ANOT WILLIAMS** — offset the cost of his ongoing treatment for leukemia.

The dogs much benefit is that Wednesday, February 6, at Macca's and features Williams' old hip-hop group, **THE STANDERS**, reviving for their first show since 2003 — see last week's Soundbites for the full story.

Because number two is the following night, Thursday, February 7, at the Red Square, where A-Dog has been a fixture since... well, so long as I can remember. I've been making note that just since it was, like, '98 or so, he's just sort of been a while. (Since then the 3D light bulb hasn't burst.)

The Red Square show will feature a smorgasbord of local 3D talent including **GREEN HARMONY**, **KACIA & THE CAT STROKES**, **EEZY JAY PARSON**, **ROBBIE A. BURGESS** & **YVONNE MEL BARBOZA**, Maria and the godfather of NYC house DJ **CHARLES HARRIS**.

Completing the Friday fest track, Higher Ground will host a massive blowout on Saturday, February 11, with DJs spinning in both rooms, including **BETTY VIDA VET** and **CHAD DAVIS** in the Showroom Lounge, **MISTERIA**, in the Ballroom, highlights include **LAWRENCE PARTY MIX**, **Neon Artist's CHUCK PATTON** and another round of local hip-hop royalty, **EVE 34 ROW**, which features past **GREEN HARMONY**, **EEZY JAY** and **ROBBIE A.** on the mixes and A-Dog on the main and mix, and was an evolutionary precursor to the aforementioned V/T Unmix.

Chez you, the show also features the legendary **NATURALS**, who is seeing the most general fan-performance DJS on the planet and an incomparable producer — just ask **PUBLIC IMAGE**, who called her as their first record. Her also a personal friend of A-Dog, doing deals to the day, including pointers for **Shawn** and **Green**. To



guitarist **RON KUMAMOTO**, her kind of a big deal.

I think most of an unexpected, unanticipated outpouring of support for A-Dog, who is not only one of the region's most remarkable but one of the friendliest and most likable people you could ever meet. But even I didn't anticipate the community rallying around him to this degree. It's been amazing. The Higher Ground show will be just, just the fifth major benefit in Williams' honor since his diagnosis in December. And each has been very successful. I don't see that trend changing this week.

I had the chance to chat with Williams over the weekend. We spoke by phone — his immune system is still recovering from two rounds of chemotherapy, so visitors are kept at a minimum to decrease the risk of infection.

Williams, who has experienced chemotherapy or watched a loved one go through it knows how debilitating it can be. And it can take weeks, or months, to recover even a fraction of that lost energy. But chatting with Andy, I was struck by how normal he seemed. During our 20-minute conversation, I never once got the sense that I was speaking to a chronically ill man. Maybe he's a little tired — butchering don't often reach in the way of entertainment, though he has been making resources on his laptop, enlightening younger listeners via the filter points of **AT THE TAVERN** and cracking up on TV. Not bad. He sounded like me, upbeat self.

Perhaps it's because Andy is hopefully on the back nine with his in-patient treatment and is physically recovering, but — at the risk of being maudlin — I think a lot of it has to do with the support the local music community has sent his way.

It's a reminder that the power of positive thinking can affect healing. But, as someone who has recently seen a family member battle cancer (which has spread, very long odds, gone into remission), I can tell you it's absolutely true. This stuff matters.

Williams declined to answer questions about his prognosis and when he might begin outpatient treatment, mostly because he doesn't really know and he doesn't want to give false hope.

But he did say he's deeply moved by the community support, and that he hopes若干次他能知道有多少人来过他家。

"The support has been unbelievable," said Williams. "But I had a feeling recognition would be there far into it always has been."

## BiteTorrent

Happy trails to local folk trio **BITETORRENT**.

Members, who play their final concert that Sunday, February 6, at Randolph Hall in Lanesville. The band has been active on the Green Mountain for more than a decade but is calling it quits after years of loadshed-

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## music

### CLUB DATES

See next page for details.

### WED. 06

bar/burgertown arena

**FRANKE** 8 p.m. Canadian folk/punk.

**MULHOLLAND** 20200, 3000 Mulholland Rd (Highway 101) 8 p.m. Free. Acoustic rock with electric guitars and drums. 12 p.m., Free.

**NOVEMBER 9** 20200, 3000 Mulholland Rd (Highway 101) 8 p.m. \$15. AA.

**THE SPINNERS** Concert with Meghan Trainor 8 p.m. Free.

**MANHATTAN PIZZA & PUB** Open Mic with Nelly Lugo 10 p.m., Free.

**MISTERIA'S** 10 p.m. A jazz comedy show with Michael Johnson, Virginia, Trevor, Art E. Lewis, and the Los Coqui band present. 10 p.m. \$15. AA.

**ON THE RAIL & CAVIA** (hosted by DJ Kev) 7 p.m. Free.

**RAGGED BEACH** Rockabilly lounge (members only) 8 p.m. Free. Honky-tonk, Pinup, Pinup girls (members only) 9 p.m., Free. Rockabilly night with Chippendales (members only) 10 p.m., Free.

**RED HAWAII** American blues (members only) 8 p.m. Free. \$10. Credit (cash only) 10 p.m., Free.

**SHAGGY KITCHEN** Hawaiian/Polynesian 8 p.m. \$15. AA.

**SUNNY RANGERS** Jason Poma and Brad Lomax (adult) 7 p.m. \$20. 18-and-over.

cavalry

**BAVARIAN** Adult 8 p.m. (members with the usual benefits) 8 p.m. Free.

**CHARLIE & THE HEAD LOADING** (adults) 9 p.m., Free.

**THE FRIES** 2000 Main St 2020. Locked doors, 8 p.m., Free.

**REHABILITATION BAR** Open Mic 9 p.m., Free.

champlain valley

**CITY LIGHTS** 1000 Main St 2020. 10 p.m., Free.

**THE BROTHERS TROYER** 10 p.m., Night. 7 p.m., Free. ASN Night 10 p.m., Free.

mont-tremblant

**BEAT 2 BEEZ** 1000 Mont Tremblant (highway 101) 8 p.m., 10 p.m., 12 a.m.

**THE HORN POKER** 2020 2nd Ave (near Restaurant Le Relais) (adults) 8 p.m., Free.

**HOGO 3 PLACE**, 2020 3rd Ave (near Restaurant Le Relais) (adults) 8 p.m., Free.

**PARKER'S PUB CO.** 1000 Main St, 8 p.m., Free.

regionale!

**HOMEGATE** Open Mic, 8 p.m., Free.

### THU. 07

bar/burgertown arena

**CLAW METAL GRINDING** The Claw 10 p.m. \$15. Acoustic, blues, guitar, electric guitars, metal.

**DEBORA FERREIRA** 1000 Main St 2020. 10 p.m., Free.

**FRANKLIN'S PUB CO.** Craig McMillan (adults) 10 p.m.-11 p.m., Free.

**FRANKE** 8 p.m. Canadian folk/punk.



TRUST IN GEORGE CLINTON & PARLIAMENT FUNKADYLIC (FUNK)

### P-Funk Era

on the history of funk music, **GEORGE CLINTON & PARLIAMENT FUNKADYLIC** 8 p.m. Trust in Out. You don't necessarily need us to tell you who Clinton and P-Funk are, do you? If you do, snap what they're doing, google them, queue them up on Spotify and maybe watch *POV: The N.W.A. Story* this Thursday, February 5, to see them at the Higher Ground talk come and, while you're shakin' your ass to the music of Funk's grand designer, drank long and hard on the clearly ill-advised life choices you've made.

**NOIR** 6 p.m. Brian's Bar, 8 p.m. Free.

**NOISE GROUNDS BALLROOM** 2020 101 Main St, 8 p.m., \$15. AA.

**LEWIS** 8 p.m. Grandpa's Comedy Open Mic (adults) 8-10 p.m., Free.

**MULHOLLAND CITY & PUB** 2020 101 Main St, 8 p.m. \$15. Acoustic, blues, country (pop) (adults) 9 p.m., Free.

**PARADISE BISTRO** (members) 8 p.m. (members only) 10 p.m., Free.

**NEEDLE & THREAD** 2020 101 Main St, 8 p.m., \$15. AA.

**NOVEMBER 9** 20200, 3000 Mulholland Rd (Highway 101) 8 p.m., Free.

**Q WAGEN & GINGER BEE** 2110 Decarie (pop) (adults) 10 p.m., Free.

**QUINN'S PUB & BILLIARD** 1000 Main St 2020. 10 p.m., Free.

**REHABILITATION** 1000 Main St 2020. 10 p.m., Free.

**SPAGHETTI & MEATBALLS** 10 p.m., Free.

**THE SPINNERS** Concert with Meghan Trainor 8 p.m. Free.

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**THE SPINNERS** Concert with Meghan Trainor 8 p.m. Free.

**THE SPINNERS** Concert with Meghan Trainor 8 p.m. Free.

**NOIR** 8 p.m. Brian's Bar, 9 p.m., Free.

**TWO MANHATTAN TAVERN** DJ Roots (adults) 10 p.m., 12 p.m., Free.

**WEEKEND** 8 p.m. (adults) and 10 p.m. (members/congregants, couples) 8 p.m., 10 p.m., Free.

**WIGGLES & WHALEY** 2020 101 Main St, 8 p.m., Free.

**WISCONSIN VALLEY FARMERS** Therapy Thursday Karaoke 8 p.m., Free.

**LAUGHING GOURD** 2020 101 Main St, 8 p.m., Free.

**NEEDLE & THREAD** 2020 101 Main St, 8 p.m., Free.

**PURPLE HAZE PUB** 2020 101 Main St with Jim Jones 8 p.m., Free.

**REHABILITATION** 1000 Main St 2020. 8 p.m., Free.

**THE SPINNERS** Concert with Meghan Trainor 8 p.m. Free.

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# REVIEW *this*

## Elephants of Scotland, *Home Away From Home*

[HELPERSIDE CD DIGITAL DOWNLOAD]

Burlington is hardly a hotbed of prog rock — at least not in the current sense that Elephants of Scotland, a several band subgroup of sorts featuring members of Mallard, Hail the Moon and the Dirty Doxies, are out to prove that certain ingredients of the band's recent resurgence the sprightly bubbly glory days of *The King Crimson and Emerson, Lake and Palmer* rather firmly. On their debut record, *Home Away From Home*, the band draws on the group's late 1970s and early '80s heyday. Their music is unapologetically like that band's and tends prog conventions and managers to print outside its royal red lines.

The record checker in atom scope and a prop worthy 40-plus minutes. Despite that seemingly bland run time, the album is seriously quasi-spicy. Led by voxals, keyboardist and primary songwriter Adam Fisher, Elephants deliver a



generally well-crafted mix of material, its foundation on surging guitars that are tight enough to give even song an identifiable framework but pliable enough to allow for fugitive improvisational fancy. As prog's deus ex machina, there's a fine line between instrumental ingenuity and outright wankery. To their credit, these elephants prove surprisingly sensible.

On the lead cut, "Geograph," Fisher and guitarist John Whyte build a loose, insistent groove on a bed of soaring guitar and burbling synth arpeggios. Racking that out, Dan Macdonald's percussive bass has an obscenely foreordained and flabby drum line courtesy of Dennis McLennan, that would make Phil Collins give him all a stomp to the vocal track that follows, in which studio and campy effort the virtue and violence of nature. Considered as an environmental statement, it's about as close-to-natural as the band comes — literally speaking, at least.

While the remainder of the album

regularly touches on appropriately festive subjects ranging from alien invasions to time travel — again, this is prog rock — in terms of sheer musicality Elephants' dead serious "Full Power" is as appealingly like what might happen if the New Leftarian Ben Folds' *Nerve*-era album *Surfacing*. "Surfacing" bravely dives into the New Wave-music-mad end of the prog pool — where it duly encounters drys, emanating with flatulence. The title track, clocking in at six, comparatively spans four minutes, at least, aggressive cut that practically begs to be the soundtrack to the marriage sequence of a great 1980s film.

The album's shortest track is a setup to its longest and most epic, "Total Meltingpot." After generally meandering in the preceding half-hour, it finally succeeds to an 11-minute opus that builds from breezy keyboard intro to a moshpit of guitars and finally relents in an oblique tail of washed-out synth. It's a masterful finish, made all the more satisfying by the previous romp.

*Home Away From Home* by Elephants of Scotland is available at [elephantsofscotland.com](http://elephantsofscotland.com). The band celebrates the release of the new album at Metal Monday at Stewarts on Monday February 11.

DAN MILLER

## Panton Flats, *Panton Flats*

[HELPERSIDE CD DIGITAL DOWNLOAD]

self-proclaimed supergroup Panton Flats may not boast the full line-up that the title typically suggests, still the quartet does boast a fine lineage of veteran local players. Collectively the jangly-rock outfit has traded licks with the likes of Billy Joell, Todd Strohman, Funk's Miles Gordon and Russell Brineau, to name drop a few. On their self-titled debut, recorded by über engineer Lee Gibson at Chuck Eiler Studios in Chittenden, the Flats serve up a handful of tunes that hint at a burgeoning star power.

The record opens on "The Morning Comes," by Virginian Joell. Joell makes a well-regarded singer-songwriter and the leader of all-there-the Great attack, so it's a lead-off really swell remembrance of big '80s "In the Street" — aka the theme song from "The Big 106 Show" — the song works in to a rambling guitar-cumplease with a sultry lead bass line, courtesy of Andy Smith, and Chris Wyckoff's hazy rock piano. Brineau spins a seductive pair of late nights entropic with "jubiles and dealers at the park."

**GET YOUR MUSIC REVIEWED:**



and rule." It's a rocking tune, though the bright tone and fine polish up some sugary lines the song's customary "two feet, the peeing" moments.

Written by the band collectively "Dude, Head Heaven" follows and bears more in common with the only proven of Panton that the Woody 'Guth' built his title earlier. But it's a tight little number nevertheless, with Wyckoff delivering classically funky organ work and Brineau a particularly smooth lead vocal part.

Panton Flats follow on Bob Dylan's "We're Late, My Little," which suffers a terminal case of cerebral earnestness — perhaps brought on by middle-aged white-guy-blues-itis. The song's still, the record does the head truly break established gone music, but they generally play them well. "Sende" seems to actively subdue law to real blues extravaganza and convention.

The band abounds on "striped

Moors," a quirky talking blues by-way-of-and tangos jam-rock nugget that finds the rounded, smiley Moors "toggie" Moors one day writing "in the front porch swing" when he's a customer but his own sort of becoming back. It's a clever, fun and surprisingly infectious song.

The band closes on the Wyckoff-penned "Greenebowd." The title to poor Wyckoff New Orleans is meant to be inspirational. While well intentioned, there's something disengaging in both the cliche worldplay and faux-gospel mood that fails to stir the soul.

On the whole, Panton Flats (the album) is a uneven collection, intriguingly unartful at moments and frustratingly stale in others. Still, Panton Flats (the band) pedigree suggests it's more than capable of an improved follow-up.

Panton Flats is available at [pantonflats.com](http://pantonflats.com). Panton Flats released their new album this Tuesday, February 5, with a show at the Vergennes Opera House.

DAN MILLER

**Apple Specialist**

Come see  
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Performance and design.  
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**Small Dog Electronics**  
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**ME2 / Strings**

Music For Mental Health  
Randall Rosenbaum, Music Director

**Respighi,  
Stravinsky,  
Dvorak**

Saturday, Feb 16th at 8:00 p.m.  
UVM Recital Hall

Performances by ME2/Strings encourage dialogue about mental health issues, raise awareness about available health resources, and erase the stigma surrounding mental illness.

Tickets:  
[www.UVM.edu/orgs/883-9864](http://www.UVM.edu/orgs/883-9864)

Information:  
[www.ME2orchestra.org/238-8369](http://www.ME2orchestra.org/238-8369)  
Ticketmaster

MARCH 10-11

## northern

**THE BIG BANDS** Steve Pirozzini and the Big Band. 8 p.m. Benzie County Music Hall. The first local band to headline the hall since 1978. \$16.

**THE HUG PIZZA & PUB** Pub. 8 p.m. Free.

**MATTHEW RUMBLE** Matthew Rumble plays his solo set. 8 p.m. \$12.

**HOGG'S PLACE** Hordi Hogg Party with special guest Caleen (Caleen) 8 p.m. \$15.

**PARKER PIE CO.** Parker Parker (Pie) 8 p.m. \$14.

**POSITIVE E.P.** Positive E.P. plays a variety of songs. 8 p.m.

**PROGRESSIVE**

**MONDIAL** Mondial performs rock 8 p.m. \$15.

## southerns

**JAMES INGRAM TUNNEL** James Ingram (tunnel) 8 p.m. \$15.

## SUN. 10

## Burkeville area

**CLUB INTRIGUE** See Hatch, the Hatchet (Mechanic) 8 p.m. \$15-\$18.

**MONDAY NIGHT** Amy Stoll, Princess Holly Fox (host). 8 p.m. \$2-\$18.

**NESTOR'S** Nestor's Biggleg Night, featuring One O'Clock, Iggy & the Free.

**CIA TAP BAR & GRILL** Kick Tapas (including \$10.50 bottle). 8 p.m. \$10-\$15.

**KARMA TEAK**, Karma City 8 p.m. Open 8 p.m. \$10-\$15. \$10-\$15. \$10-\$15. \$10-\$15. \$10-\$15. \$10-\$15.

**HUGHIE'S** Hughie's (Hughie's) 8 p.m. \$10-\$15. \$10-\$15. \$10-\$15. \$10-\$15. \$10-\$15. \$10-\$15.

**SUMMER EXTRAVAGANZA** "The Unveiling" 8 p.m. \$15. Hardtimes Club.

**ARTISTS (JAZZ)** (solo/piano) 8 p.m. \$16.

## central

**PIPER'S INN PUB** Andy Davies (piano) 8 p.m. \$16.

**SHAGGY PIZZA CO.** Shaggy's (solo/piano) 8 p.m.

**TAFFY'S HOTEL HALL** Shaggy's (solo/piano) 8 p.m. \$16.

**SHAGGY'S** Shaggy's (solo/piano) 8 p.m. \$16.

## northern

**MAX & RAY'S** Jefferson Petrie (solo) 8 p.m. \$10-\$15.

**PIPER'S INN PUB** Andy Davies (solo/piano) 8 p.m. \$16.

**RADIO BEAM** (solo/piano) 8 p.m. \$16.

**SHAGGY'S HOTEL HALL** Shaggy's (solo/piano) 8 p.m. \$16.

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**THE REEDERY**, 100 Main St.,  
Burlington, 802.860.2000

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## CENTRAL

**BANJO**, 20 Main St.,  
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**BIG PICTURE THEATER & CAFE**,  
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**THE CENTER BAKERY & CAFE**,  
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Montpelier, 802.223.4700

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**ESPRESSO KULEO**, 100 Main St.,  
Montpelier, 802.223.5500

**FRESH COFFEE**, 100 Main St.,  
Montpelier, 802.223.5500

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**GUARDIAN COFFEE**, 100 Main St.,  
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**HOTPAK TAVERN**, 269  
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**INDIA HOUSE**, 100 Main St.,  
Montpelier, 802.223.5500

**KNOTTY SHACK**, 100 Main St.,  
Montpelier, 802.223.5500

**LOCAL FOLK ENTHUSIASTIC**, 100  
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**MARSHUTT'S IRISH PUB**, 5  
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**MATTY STROM'S GRILL & GRILL**,  
100 Main St., Montpelier, 802.223.5500

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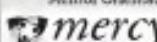
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# Riot Squad

Gallery profile: ArtsRiot BY BRITTANY GOOD

**T**ucked among the artist studios that populate Burlington's South End is Art Riot, a gallery with a conscience, say its founders. Launched by Felix Wu and McHenry in July 2012 as a website, Art Riot aims to bring people together — primarily via social media — through shared interests in art, food, music and culture. "The focus," Wu says, "is in making connections and inspiring people to engage and become more aware of their community."

Art Riot added a physical space to its online territory last October when Wu and McHenry signed the lease for nearly 2,000 square feet in The Bearded Space, behind Aspasia & Earth Coffee at Pine Street. There they set to work converting the former Volkswagen auto body shop into a gallery over a month and a half of scrapping, the space soon from looking like the "wreck of an old factory" according to McHenry, to a light-filled exhibition space — all crisp white walls and bright lights. Art Riot, which is situated in a sprawling studio space on a brick wall east front, did retain a few of the auto-body shop's industrial features, including the concrete floors and exposed piping.

Wu, 23, and McHenry, 24, imagined the Art Riot gallery as a destination with their first public exhibition, which featured the work of four local Vermont photographers. Since last December, new on view through March are the journals, models, sketches and designs of pioneering design/build educator David Bellver, who has since passed away.

"Dave loved the idea of the community-centered gallery and business," says gallery owner McHenry. "He volunteered to bring a bunch of stuff to the space and help us much as he could."

While hosting exhibition-based events is a large part of Art Riot's mission, Wu and McHenry say they feel they're parting them aside with the studios to come up with more, they'll offer complementary happenings, including a lecture by author and jazz pianist Jason Isbell, which will explore their respective creative processes.

McHenry and Wu, who first met through mutual friends, came up with the concept for Art Riot while both were working at Outdoor Gear Exchange in



## THE FOCUS IS MAKING CONNECTIONS AND INSPIRING PEOPLE TO ENGAGE AND BECOME MORE AWARE OF THEIR COMMUNITY.

FELIX WU

Church Street. Rather than letting the sometimes-mutual world of retail get them down, the duo leveraged their shared skills and soon identified a common goal: to create a hub that would help locals plug into the city's art, food and music scenes.

Later, during the course of a long telephone conversation between McHenry and Wu, the name Art Riot was conceived. The two conversants then pored over a simple, straightforward way

to implement. They had proved an ideal home for the writer. The small scale of the city also allowed Wu and McHenry to make connections and the lively art scene has helped them very often. "While we are still a hurting country, red people are struggling everywhere," Wu says. "Washington makes it obvious, it still feels like there are things happening and changing."

Landling a gallery space was an important step for Art Riot, but there is no concrete plan for an engine. "We're not

running a mom-and-pop here," McHenry says. "We're just working."

We add that, as a practical level, they'd like to be less worried about money. "Our ideas are now compared by trying to break even, and I can't wait to be free of that," says McHenry. "I am Art Riot, which is a full-time job for both Wu and McHenry, so it's important to have a steady income," she says. "It's also hard on our material side, as a studio for the event, a studio where we're supposed during December's Holiday Hop. Art Riot is working on a plan to find a South End Arts District studio using the rent that makes."

In an impressively short time, Wu and McHenry have transformed Art Riot from an amateur digital entity into an active, profitable organization that seems to have a finger on Burlington's pulse.

"We have a lot going on," Wu says, "but we're excited for it."

**Art Riot is at 144 South Pine Street in Burlington; [artriot.com](http://artriot.com).**





## ART SHOWS

**INTERFERENCE:** An exhibition from works by Martha Cuneo, Karen Dillenbeck, Karen Fornari, Karen Goss, Karen Gray, Karen Hirsch, Karen Hirschman and the Joconde Collection. Through March at Redhouse Gallery in Winooski. Info: 863-8732.

**JAMES HUMPHREY:** American Impressionism and Herkis, oil and watercolor by the Royalton artist. Through March 12 at Randolph Public Library. Info: 866-4864.

**JOHN KELLY:** "Mimicry on Site," works by the Mt. Holly-based painter. Through March 20 at Community Medical Center. Info: 866-5145.

**LAWRENCE OF LOVE:** An exhibition featuring work of and reactions to art interventions self-initiated or initiated by others. Artwork by the artist, reactions by others, and especially reactions to them will be curated by Vermont artists for viewers as participants in the Vermont Roots Center. Through March 15 at 101 Main Street in Montpelier. Info: 865-4300.

**LIGHT & SPACE:** Work by luminaries Dale Frail and Dan Coonan, Steven and Karen Matteson and Michael and Paul Moulouk. Through May 31 at The Forest Hall, a Springfield, Vt., nonprofit. Info: 865-1863.

**LINDA KODAN:** "True Honey...Even Drunken," digital photographs by the Mermaid artist. Through January 25 at Contemporary Dance & Fitness Studio in Essex Junction. Info: 863-4330.

**LIT TRUST:** "Memory of the Unconscious," by Ing. J. B. with a team of 12 students of architecture and design. Through May 31 at Marquis Gallery, Vermont Technical College in Randolph Center. Info: 824-2327.

**LIVE BRUTALITY:** Monoprints by the Upper Valley artist Jennifer L. Ladd. Through February 10 at the Vermont Folklife Festival in Stowe. Info: 863-2140.

**MICHAEL J. JEROME:** New American Impressionism "Strategies" through February 13 at Alcott Public Library in Barre. Info: 863-3320.

**PATRICK CLARKE:** "The Art of Interior Living," a collection of photographs by Patrick Clarke, which has kept interior designers in residence at the 10th annual show. Through February 24 at Vermont Design Council, located in Montpelier. Info: 865-2145.

**SARAH ROSEMAN:** "In search of maternal beauty," nature-inspired paintings by the soft-to-the-touch artist and business owner. Through February 15 at The Cheshire Cat, located in Brattleboro. Info: 863-9888.

**SIMPLY SWEET:** Ceramic painting and mixed media by New Hampshire artist Tracy Greenberg.通过 February 20 at Greenway Art and Wine, located in Woodstock. Info: 863-2145.

**SPRING BILL RILEY:** Oil and acrylic paintings by the Vermont artist. Through February 28 at Vermont Beach Restaurant in Middlebury. Info: 865-2278.

CENTRAL VT SHOWS  
pg. P24



**'Broken Hearts & Sweet Tarts'** Nobody sugar-coats a broken heart. SPACE Gallery's latest exhibition, "Broken Hearts & Sweet Tarts" is the artistic equivalent of curling up with a pint of Ben & Jerry's for a bad romance movie session. Just in time for Valentine's Day, an eclectic group of Vermont artists reflects on love, loss, heartache and misery. But don't worry, it's not all doomsday. The adjacent Backspace Gallery offers a sassy pick-me-up behind a red curtain, an adult-only exhibition of enormous "tarts" which may not be able to mend a broken heart but will certainly distract from it. Through February 28. Portrayed: "Tart" by Kristin Richard.

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## 'Useful and Elegant Accomplishments'

A century and a half ago, Norwich University students were among the three million American men fighting in the Civil War. Nowwards is marking the 150th anniversary with a pair of exhibits at its Baldwin Museum in Northfield. "Useful and Elegant Accomplishments" features drawings by 19th-century slaves. Some recorded their wartime experiences by drawing the battlefields they encountered; others drew combat sites they visited several times in their careers. The concurrent exhibit, "1861-1865: Towards a Higher Moral Purpose" — which comes down March 30 — delves further into the experiences of Norwich's civil war vets through photographs, artwork, weapons and even a census. Pictured: "Bridge Over the Bear River, Salt Lake Valley, 1857" by Grenville M. Dodge.

### MARGRET LEHR-SHEPP & CASEY SAWYOR

Photographs by Lehr-Shepp, website by Sawyor. Through Feb. 28. 700 Main St., Suite 4, Brattleboro. Info: 802-257-0089.

### MICHAEL LEHR-SHEPP

"Photographs by Lehr-Shepp, website by Sawyor. Through Feb. 28. 700 Main St., Suite 4, Brattleboro. Info: 802-257-0089.

### MICHAEL LEHR-SHEPP: THE TEXTILE ART OF THE ELLA WICHED

A collection of The Ledyard-based fiber artist's tapestries and embroidered blouses that she made while at the Burnside Penitentiary in Ellsworth. Through February 28. At Dia (in Montpelier). Info: 802-476-1959.

### POLLY WHIRKLE

100+ photographs & prints from her life and readings from her book of collected letters. Through February 28. At Gleam Gallerie. Info: 802-255-9337.

### REPRESENT MARTIN LOEFFLER RING, JR.

CEREBRAL PALSY RISERANCE AND DOWNS SYNDROME Work by the late Stephen Charkiewicz paired with guidelines from the Cerebral Palsy Center. Through February 28. At the Cerebral Palsy Center, 100 Church St., Burlington. Info: 802-860-2340.

### SANDRA ERHARW

Paintings and pastels of the White Mountains.

Through March 15. At the Studio at Woodstock Inn, Woodstock.

### SOURCE: GALLERIES OF VERMONT FURNITURE

MARKERS An exhibition of four local hand-thrown ceramic vessels paired with a discussion on the history of all the elements that influence the final piece. Through April 24. At Hotel Dogwood Center in Stowe. Info: 802-255-1508.

### SOULS TO FORM HER

Scattered Remains. Through March 28. At the New Hampshire Artis. Through March 28. At the Vermont Natural Center in Rutland. Info: 802-775-9590.

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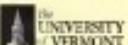
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# movies

## Stand Up Guys ★★★

In the course of three decades as a漫谈家, their looks certainly have risen when they've changed, my soul short film. There have been a few I recently discovered and later grew to admire. And even fewer I considered significant at the initial viewing because of their uneventful stories. I can't recall, however, ever changing my mind about a film — doing a complete reversal — while still in the process of watching it. That's exactly what happened in the viewing stand-up Guy.

To say it doesn't start out promisingly is an understatement. In Paris, near 72 pages. Val, a small-time hood getting out of jail after 18 years, Christopher Walken, who'll be 70 next month, as Doc, the old friend and partner in crime who picks him up. Can you blame me for abandoning the last hope when, within minutes, the reunion has degenerated into a botched visit and extended Vague gag? I'm pretty sure I could've made it through life without hearing the way who played Michael Corleone acted the line "We got a problem with our pants."

Next stop: a nursing home. The two decide to "reunite" their late-life getaway

driving a van—comedy car attached to an oxygen tank. Walken is played by Alan Alda (age 78). It's this movie that I'd already moved on from when his friend's propane cylinder explodes, the old fellow. The filmmakers are so intent to have him euthanized in the briefest, he follows that up by isolating his blinding desire of having a. However. Even this sort of ridiculous enough for the movie's makers, though. Walken's great puts all three actors with last.

Then, just as you're about to write the whole thing off as a mediocre breakup flick, Walken's last line that you expect happens: They go for a morning walk and, instead, The film turns on them. As for the relationship between Val and Doc, and we can't wonder whom there's more happening here than we imagined. What Walken does like Val's bestagle of freedom, may actually be his last laugh.

The Best (Mark Margolis) of the organization for which Paris's character worked until his release. He also begins counting the days to his release. He sets out to find his bullet from Val's gun in the shoot-out with police for which Val did name. Neither the accident,



Photo: Alamy  
These aging comedians take a mordant philosophical look back at their lives.

nor notion of the death nor with Walken's cut out the going makes a lick of difference. Most-grotesque character seems Val dead by 11:30, and we write Doc to pull the trigger.

Directed by Judd Apatow (from a Rom-com written by screenwriter Noah Baumbach), the picture will do much a work of art as a playground. For a couple of hours during their most recent work in *Promises*. And Val's golf partner and generation one of them, beyond anything in Walken's scope. As the old friends drink and drag the night away, they speak warmly of lost, memory and matter of factly about what ails them in the morning.

Walken's second feature, however, comes possibly thoughtful and affecting thanks in large part to someone unexpected between its leads. And speaking of unexpected, how about an *American* reference? Like Michael Stuhlbarg's Oscar competitor, Stand Up Guys offers a clear-eyed consideration on the benefits of human connection in the face of old age and death. The line of life that would eat writers that enveloped over the past year (not exactly long, I don't want to oversell it, but there's one bad company he's never that come this close to being *Stranger Than Death*).

RICK KISOMAK

## REVIEWS

## Warm Bodies ★★★

With *Warm Bodies* we're given a goodly amount of comic anger, too. Which also Walken plays a pole, blandly apathetic, still collecting young men who shuffle through his dog acting in a vacuum. "Why can't I connect with my own life?" grunts, "I'm observers." It's because I'm

Our hero R, is a zombie and not just metaphorically. Unable to remember the rest of his name, it should be a post-apocalyptic schizophrenia (obviously). Mortified, incessantly stamping in grass, as he has found (but *Coriolanus*) or reminiscent about the days when people breathed and looked each other in the eye.

It continues a pre-modified world where people are "connected," director Jonathan Levine (*50/50*, *The Master*), who adapted Max Brooks' novel to the screen, inserts a shot of a present-day crowd with every pair of eyes glued to a smartphone.

That juxtaposition is probably the central high point of *Warm Bodies*, which starts bold and boldness fades and legal trouble dooms to its content. Because, you see, Max's novel isn't just a simple coming-of-age story; it's a zombie version of Romeo and Juliet.

It falls in love with Julie Christie Palmer),

a surviving human, after her son has been devoured. And she's that human, his becomes her partner and later her playfully recuperates his feelings, precipitating changes in his cold, undead nature. That's right. Love makes zombies return home, in songlines as in '80s pop songs. It redeems us humans.

With *Twilight* as its *Twilight*, for one thing, even though he acts mostly with his wide-eyed eyes, one shoulder and the occasional groaned phrase, R is far more expressive than Robert Pattinson as Edward Cullen. It's a main male comic star rare from the actors who made him name on the screen's dramatically "dumb."

But another thing. R, however, extremely shrewd from having lived with these earthly vampires, he closes down social rules less rigidly than Harry. His problem, though, Romeo and Juliet is a tragedy. There is an impossible happy ending to the story of a girl who loves the boy who killed her human — or, as her boyfriend — and an instant of fury, love conquers all, impulsive over change that.

*Warm Bodies* does have some violence, the "horror" involves where abandoned their humanity to become just living machines (and had OGD). Equally opposed to



FOTO: JEFFERSON AND CO. / THE DEAR POLYAMY AND IRVING AGAFON / MELISSA ELLENSON / DANCING

young love is Juliet and Debra Milkever, the quasi-feminist leader of the human settlement. Not really, can you blame her?

Levine gives *Warm Bodies* a hasty indie-style verbiage that makes the story's more ridiculous aspects easier to swallow, as his rendering, nevertheless, is just another spark that makes it harder to relate to people.

But a straightforward concert can only be matched so far. This one jumps with a bang when R, in quickly leaves R, for less drag, reconnection, reworking his character — who seems to slowly growled up to the poem's shallow end undeliverable. Yes, he's boyfriend. (Dave Franco) had a death wish. No, zombies can't help wanting to eat people.

MARGOT HARRISON







FUN STUFF

BUSS BY MARIE BUSS

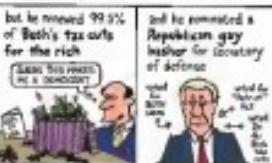


#### **Tobacco Taxes**

TED BALL



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What's going on?



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**Ways to Save the G.O.P.**



■ MORE COMICS

**Cursors, Foiled Again**

Bethel's deputies investigating a convenience-store robbery in Rosedale, Fla., arrested suspect Zacharias Dahan forward, 22, after they spotted him at a nearby supermarket calling his mother for a ride home. (South Florida Sun-Sentinel)

Policing something for others who broke into a home in Greenberg, Md., and then stole the homeowners' car for their getaway, spotted the vehicle at a nearby convenience store. The suspects were there because one of them, Marissa Lee, 26, stopped to use the bathroom, where he spent 30 minutes. "That is minus-period is when the police come," prosecutor Stephen Chaskin explained after Lee pleaded guilty. (The Washington Post)

**First Things First**

After a Seattle city bus hit Carl Gray, 32, shambling no-woodshed, the victim managed to get up and walk about a block with a bloodied head to a Starbucks and ordered a cup of coffee. Paramedics followed him and, before he could drink his brew, took him to the hospital. (Seattle Times)

**Naming Rites**

Washington state lawmakers are considering a proposal to allow private bidders to pay for the right to name publicly owned facilities, from government buildings to schools. "We're trying to think out of the box and come up with some revenue for our local fiscus and for our state that isn't another dollar out of taxpayers' wallets," state Rep. Jim Angel, who introduced the plan, said. "Nothing ventured, nothing gained."

Naming rights are already common for sports venues, such as steeply tiered Arenas in Sacramento, Calif., and Cleveland's Quicken Loans Arena. And other states have approved similar measures. Virginia lawmakers, for example, last year cited selling naming rights to bridges and roads. Virginia also signed a \$3 billion-a-year deal granting NFL exclusive naming rights to its 32 rest areas. In New York City, the British bank Barclays is paying \$294,000 a year for the naming rights to Brooklyn's subway station.

Angel's plan would contract letting governments name landmarks after notable people for free. It also allows obscure or off-the-radar names, as well as the names of relatives or ancestors companies. (Associated Press)

**Bark Worse Than Bite**

Hoping to forestall illegal logging in the Amazon, Brazil began fitting trees with wireless tracking devices that

alert authorities when they are cut down and moved. The device, called Invisible Trace, is the size of a deck of cards and powered by a battery that lasts a year. Coming within 20 miles of a cellular network activates its signal. (Montgomery.com)

**Anti-Social Media**

A 16-year-old girl in Monticello, Ind., drove 60 miles in a pickup truck to beat up a 12-year-old girl in Linton, Ind., who had spread rumors about her on Facebook. The victim's mother pulled the girl apart, and the Monticello girl left, but police arrested her later when they saw her return to the scene. (Associated Press)

Police accused "Twinkie" Taylor and Shapton's code of reverting back to the delinquency of a minor after a YouTube video showed them beating their middle-school daughter in fight with a 16-year-old girl in a school bus stop in Taylor, Ga. Taylor can be heard on the video encouraging his daughter to hit the victim while the boy struggled on the ground and shouting: "Witnesses, 'Nobody better try to jump on me!'" (Atlanta's WSB-TV)

**What Are the Odds?**

Albanian-born actor Primo Radic, 31, was traveling by train to New York's Hot Docs International Film Festival because a film about his immigrant journey, titled "Rescuing America," had been chosen for screening. Radic escaped from Albania, entered America without papers and struggled to find work without a Social Security number before becoming an actor. Fed and immigration agents, who had been looking for Radic since he was wanted and deported in 2002, arrested him at about the time. (Earthquaker Daily)

**Breaking News**

A month after the Social Security Administration represented an employee for creating a "hostile work environment" by regularly passing gas at his office, the agency withdrew the action. Its Office of Trustworthy Operations, which issued the complaint to a 38-year-old man working at an agency office in Baltimore, had used so-documented instances of the worker passing gas in his office over a 12-week period, sometimes so often in one坐 that it may according to the law that made his supervisor kept to second his defense. When the man provided proof that his condition was medical, his supervisor noted, "Nothing that you have submitted has indicated you would have uncontrollable flatulence. It is my belief that you can control this condition." (The Washington Post)



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## Bill the Cockroach



THE ACTIVE TABLE AND A BED DON'T MEAN ANYTHING INTERESTING, AS NOTHING INTERESTING HAPPENS TO BE OR ANYONE INSIDE THE HOUSE TIL.

OH, D'OH! IT'S THAT ONE TIME A HORRIBLE PAIN WENT THROUGH MY BACK.

## HENRY GUSTAVSON



## RED MEAT

Balent Lark For the saloppe

From the series *Cast of Max Cannon*

## TINY SERPUKU @SERPUKU

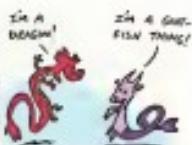
Dale Terry,

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MAKES YOU FEEL  
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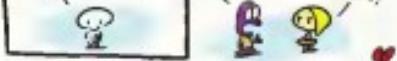
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OUR RELATIONSHIP  
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## Aquarius

(Sun 20 Feb-18)

You're an idealistic Aquarius who's moved into Poland's National Museum with a painting he had done himself and managed to surprisingly mount it on one of the walls. It hangs there for a while before authorities notice it (and took it down). "I decided that I will wait about 20 or 40 years for my work to appear at a place like this," he said. "I want to be known from then to the here and now." This is the kind of aggressive self-expression. I'd like to see you succeed in the coming weeks, Aquarius. Don't wait for the world to come and realize you do what you want to do. Invite yourself! **The English translation of Shakespeare's French language name means "has own master."** What can you do to be more of your own master?

**ARIES** (March 21-April 19) "What we need is more people who speak their mind the responsible" said one. The last two weeks for the Kappa-Akula Saturn Area, you could and should be a person like them. I'm not saying that you will become a connoisseur of art appreciations and a reknowner of minds, and a magnet for unexpected beauty. But if you want to, you can play these roles for the next few weeks. How many erotic explorations and unlikely discoveries can you come into your life between now and March 11? How many unpredictable transformations can you imagine?

**TAURUS** (April 20-May 20) North America's most powerful and same watershed is Niagara Falls, which straddles the border between the U.S. and Canada. In 1918 the U.S. Army Corps of Engineers managed to shut down the American side of the elemental surge for a few seconds. They performed their instrumental magic by blocking a dam made with 21,000 tons of rocks. Their purpose was to do research and maintenance on the stamp festival of the falls. I bet you could do better. If holding the stamp festival could bring up a metaphorical version of that, that in the coming weeks, some awesome task that allows you to pierce through the surface and make us forget that enhance your stability for a long time.

**GEMINI** (May 21-June 20) National Geographic reports that winged beetles have an intimate relationship not only with the Sun but also with the star. Schmidt in South Africa found that the bugs use the Milky Way Galaxy to orient themselves while rolling their previous tasks or slugs to the right spot for sheltering. The bright band of light in the sky serves as a navigational aid. If I were to eat the dung beetle today your planet would be in the coming weeks. Gemini, it will be prime time for you to have a digested measurement-and decisions with a bigger picture and a higher power. Read about the research here: [tinyurl.com/eqgjekct](http://tinyurl.com/eqgjekct)

**CANCER** (June 21-July 22) You should go right ahead and compare oranges and apples. In the coming weeks, Conscience, Henry and butter can't live its life to compare and contrast; then, Silence and Inigkeit. Butterflies and Blameless ones. Dew and Understated types. Your assignment is to create connections that no one else whatsoever can. It's more... It's real but seemingly improbable harmonies between unlikely partners... to always up interesting juxtapositions that generate fertile ideas. Your soul needs the delight and challenge of unexpected bonding.

**LEO** (July 23-Aug. 22) The collection called *Couples* may have included the story "The Devil and His Masterpiece." Is one some the stink grandmaster is putting into raising his grandson, Dr. at least, that what

the British translators say, that the author wrote German and in the original version of the novel, the Devil is speaking. That's probably true, but the Devil has your back in this week. Let's to ensure that we're not committee earthy status, like that's important for success. Keep watch for form of truth that have been suppressed. You'll see the raw deal that comes straight from the source.

**VIRGO** (Aug. 23-Sept. 22) When battle Jung and Taro, Sane. Hachis notes that the so-trenches-in-mist Tenri circle pottery-lightning-as-a-hattle blade. Jagged zig-zag strands that slash across the sky like fiery teeth. But don't one dash, the Marbles hand, that suggests a kinder gentler lightning. The petals and red phenomenon descending from the heaven resemble a giant feather duster. It looks like it would belet and clean rather than burn. I suspect you'll be treated by a metaphorical version of this second kind of lightning sometime soon. Virgo, Prepare to be blown away!

**LIBRA** (Sept. 23-Oct. 22) Watch out, "baseball" gets a climate sum for a child born to uninvited guests. It reflected the conventional model each region reported a "birth" of baseball as somewhere. But I think we can safely say that that old dogma has been officially unringing. According to the statistics compiled by the CDC (Centers for Disease Control and Prevention), over 40 percent of the kids born in the U.S. are to uninsured mothers. Just goes to show you that not all baseball aka version *baseball forever* (which was unthinkable or out of bounds or not allowed at one time may evolve into what's normal). Tossing this up, Libra, because it's an excellent time for you to disown yourself of a certain taboo that's longer necessary or meaningful.

**SCORPIO** (Oct. 23-Nov. 21) While working up Mozes Karlin in Maine, historian Henry David Thoreau had a "moment of lucid clarity" that moved him to observe, "I stand in awe of my body." You've had a similar spasm of exasperation. Scorpio, the area is right for you to arrive at a momentous epiphany for the prologue feels that your physical existence endlessly performs for

you. What would you do to encourage such a breakthrough? How can you elevate your love for the Earth and Moon that houses your divine spark?

**SAGITTARIUS** (Nov. 22-Dec. 21) How do you like your cereal? Do you prefer it to be velvety and smooth or would you rather have it be full of craggy, bumpy stuff? It's the first option, believe me, is your best option. If the second, nevermind, but do it anyway! What? You say you never eat cereal? Well, even if you don't, you should regard the third between types of cereal as an apt metaphor for the coming year. You can either have velvety smoothness as a starting point, but not both. Which will it be? Set your intention.

**CAPRICORN** (Dec. 22-Jan. 19) Dear Astrology Guy, I have been reading your horoscopes since I was 17. For a long time, I thought your horoscopes had mistakes that made me think. But now I am convinced. There is not a week and level of you writing me to complain against you. Just keep pushing and pushing never ceasing about saying "it's time to update myself" or get rid of or fix one of my bad habits. Who's to know? I could take it any way I want! Sometimes I just want to be told and I say, "Your horoscopes give me the cold shivers." -Dad Crosby I've got some good news, in the coming week, you are completely renewed. From Friday to Sunday change anything about yourself or your life. Stay exactly the same! The closer in time you are to the urge to leave, like a vacation from life's indifference, command to evolve.

**PISCES** (Feb. 19-March 20) Before any system can leap to a higher level of organization, there must be some Goldschmidt. We're talking it has to undergo dissolution. "Uncovering or disintegrating is a vital creative event requiring nothing for the new," the classical Greek philosopher said. It is the system we all know and love as the status quo that gets it. It's a process meant to cause dissatisfaction and discontent. Be of good cheer! Here's how: that you will be generating the conditions necessary for the aspects that will follow. "To change from one reality to another," writes Weinstock, "is a thing that must start now-not later." Just do it. Please! (P.S.)

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